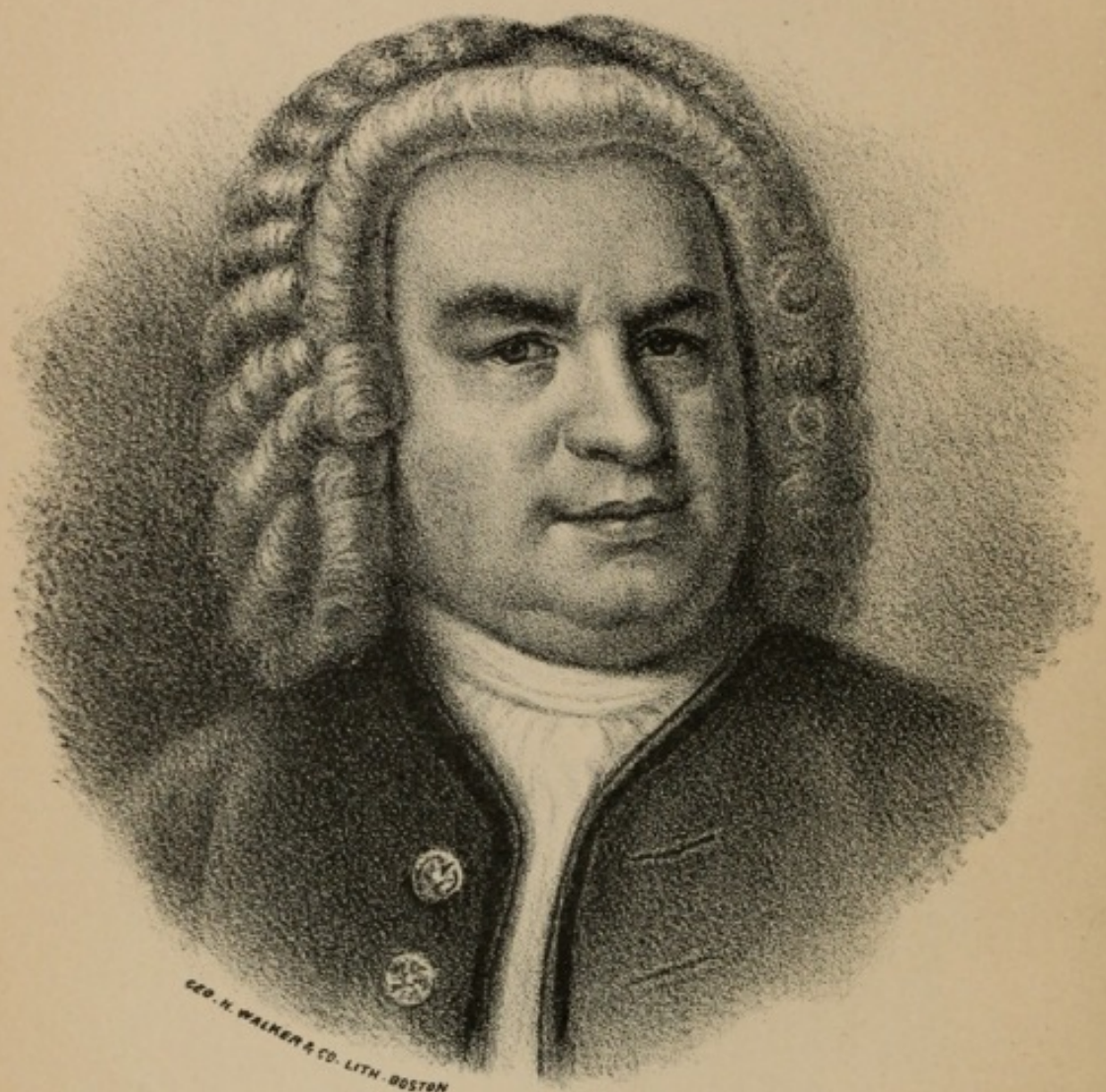


SHORT BIOGRAPHIES  
OF  
FAMOUS MUSICIANS.

**NOTE.**—For much of the material used in the following biographies, I am indebted to Schindler, Schoelcher, Rau, and other German writers ; and to the best English, French, and American authorities.



BACH.

## JOHANN SEBASTIAN BACH.

Johann Sebastian Bach \* was born at Eisenach, Germany, on the 21st of March, 1685. His father was a musician of the court; indeed, the Bach family were all musicians. Johann was left an orphan at ten years of age, and was placed under the care of his brother Christoph, who gave him lessons on the clavichord. † At a very early age the boy showed that talent which was afterwards developed in such a remarkable way. He was very persevering, and loved the art for which he seemed best fitted; indeed, it is related that, when Christoph refused to allow him the use of a certain music-book, our young student contrived to get it, and he set to work copying it from beginning to end! He was months at the task, but he succeeded, and such patience ought to have been properly rewarded. The brother, however, discovered Sebastian studying *the copy*, and took *that* away from him.

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\* Pronounced *Bahk*.

† The first stringed instrument with keys like a piano. Our pianoforte originated from the clavichord.

After his brother's death, Johann Sebastian went to Luneberg and became a singer in the Church of St. Michael. He had here a fine chance for study, and for obtaining knowledge of church-music ; he also visited Hamburg, where he learned much concerning the organ and orchestra. In 1703 he was court musician at Weimar. From this time forth Johann Sebastian Bach was a noted organist and composer. In the last years of his life he became blind, and died in 1750, at the age of sixty-five.

Phillip Emanuel and J. C. Bach were sons of the great master, and also became celebrated musicians.

J. Sebastian Bach was great as an artist and equally great as a man. He was an affectionate husband, a good father, and trusty friend. His modest and unassuming manners, his kindly and sympathetic disposition, his open-heartedness and benevolence, made him beloved and esteemed wherever he went. Among his friends he numbered kings and princes, as well as men of humble rank. He was a man that never travelled ; had he done so, he might have been richer and have made more friends than he did, or, as some one says, "He might have gained the admiration of the whole world."

In religion Bach was a zealous Lutheran, and not a so-called "pietist," as some have asserted. That religious atmosphere in which he grew up showed itself gloriously in his works, and in his life, too. He passed a quiet and secluded existence in his home in Germany, where he dived into the study of his Bible and its sacred truths.

Among the instrumental music which he composed we find those grand and masterly works for his favorite instrument, which have tended so much to perpetuate his name, — the preludes and fugues for the organ. The imposing character of these works, their dignified bearing over all other organ compositions, the skill and execution required to render them faithfully, stamp them as masterpieces which have never been approached by any master, and cause them to be the summit of the organist's art.

His vocal music consisted of sacred cantatas, which he wrote for his church, and the "Passion Music," or oratorios, his most glorious conceptions. The principal works of this kind were "The Johannes-Passion" (according to St. John), and "The Matthaüs-Passion" (according to St. Matthew). (See chapter on Oratorio, Miracle-Plays, etc.)

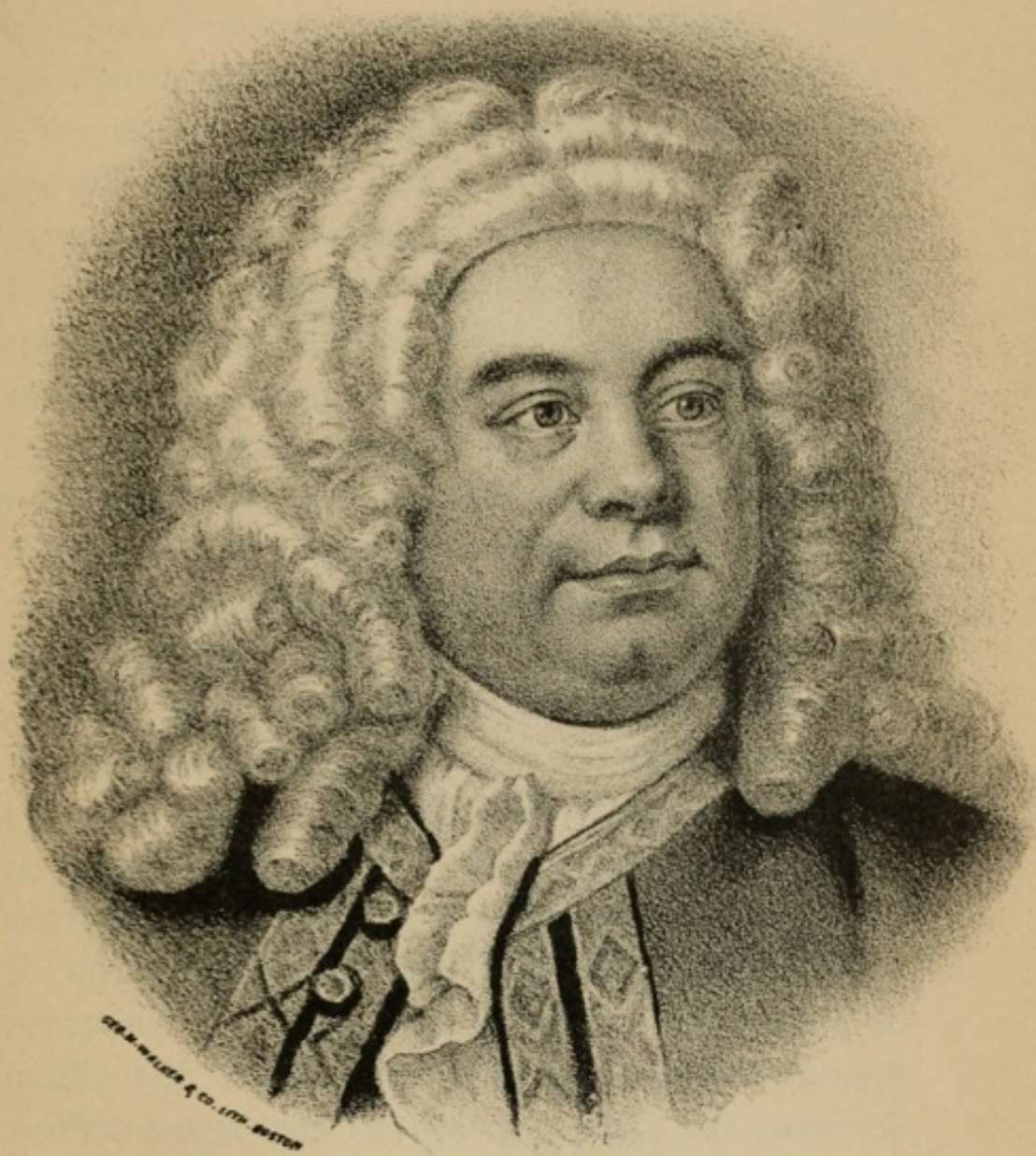
## HANDEL.

George Frederic Handel \* was born at Halle, in Saxony, Feb. 23, 1685. In his early youth he showed a passion for music that could not be subdued by the commands of his father, who intended him to be a lawyer. When he was seven years old, his father, finding it impossible to fix his attention to anything but music, placed him in charge of Zachau, organist of the cathedral of Halle, a man of considerable ability in his profession. By the time he was nine years old, our young musician was able to take his teacher's place at the organ, and began to study composition; and, at this early period of his life, is said to have composed a service, or, as it is called in Germany, *spiritual cantata*, every week, for voices and instruments, during three successive years. When he was only ten years old, he composed a set of sonatas. † In the year 1699, at the age of fourteen, he was taken to Berlin, where operas were then in a very flourishing state, at

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\* Pronounced *Haindl*.

† A *sonata* is a musical composition in several parts or movements, as *allegro*, *adagio*, etc.



HANDEL.



the court of the Elector of Brandenburg, afterwards King of Prussia, who at that time retained in his service many musicians of eminence. Handel distinguished himself so much in this city as a wonderful performer for his age, that the Elector offered to send him into Italy at his own expense, for the completion of his musical studies. His father, however, perhaps from a mistaken spirit of independence, declined this honor, and the young musician returned to Halle. His father died soon afterwards, and young Handel removed to Hamburg, where he hoped to make his profession profitable. Succeeding in this, he visited Italy, the home of art, where he remained for some time.

In 1710 he accepted the invitation of several English noblemen, and visited that country for the first time. In 1712 he made London his permanent home, and it was there that his greatest works were written. His masterpiece was the great oratorio,\* the "Messiah," which was composed in 1741, but was not performed in public till 1742. He wrote many other famous works, but it was in oratorio that he excelled.

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\* An *oratorio* is a composition for voices and instruments, illustrating a sacred subject; usually the words are taken from the Bible. (See chapter on *Oratorio*.)

Handel was the real creator and perfecter of this branch of his art.

Among the lighter *instrumental* pieces which he composed, there was one which has become famous as a piano-piece. This is "The Harmonious Blacksmith." He composed it for the harpsichord, \* and this, so we are told, is the way in which it came to be written: One day, as he was going to Cannon Castle (England), he was overtaken by a shower, and went into the shop of a blacksmith named Powell. The man was busily at work over his anvil; and while he worked he sang, keeping time with his hammer, which made a ringing sound that seemed to mingle with the tune. Handel listened and caught the idea, and, when he had returned home, composed "The Harmonious Blacksmith."

While in Chester, on his way to Ireland, Handel was detained by contrary winds. Wishing to employ this delay in trying his new music, he sought for some one who could read music at sight. A house-painter named Janson was pointed out as the best the town afforded. Poor Janson made such a bungle of it, that the composer, purple with rage, cried out, "You schoun-

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\* A stringed instrument with a keyboard, similar to our grand pianofortes.

trel! tit you not tell me dat you could sing at soite?" — "Yes, sir," replied the astonished Janson, "but not at *first sight*." Upon this Handel burst out laughing, and the rehearsal proceeded no further.

When Handel's "Messiah" was first performed, the audience was much affected by the music; but when the chorus struck up, "For the Lord God omnipotent," in the Alleluia, they were so transported that they all, even the King, who was present, started up, and remained standing till the chorus ended.

Like Bach, Handel was blind during the closing years of his life. He died in 1759.

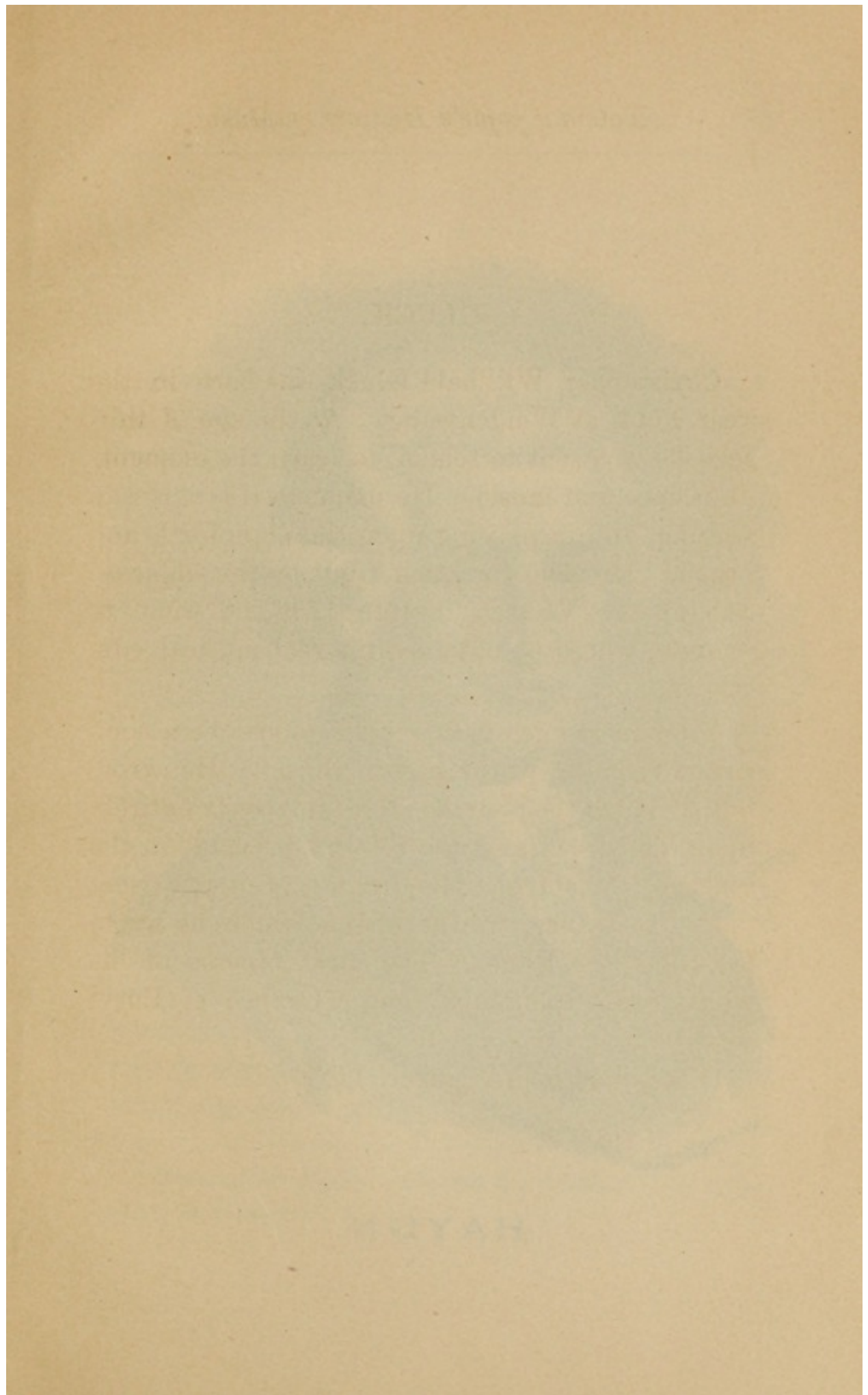
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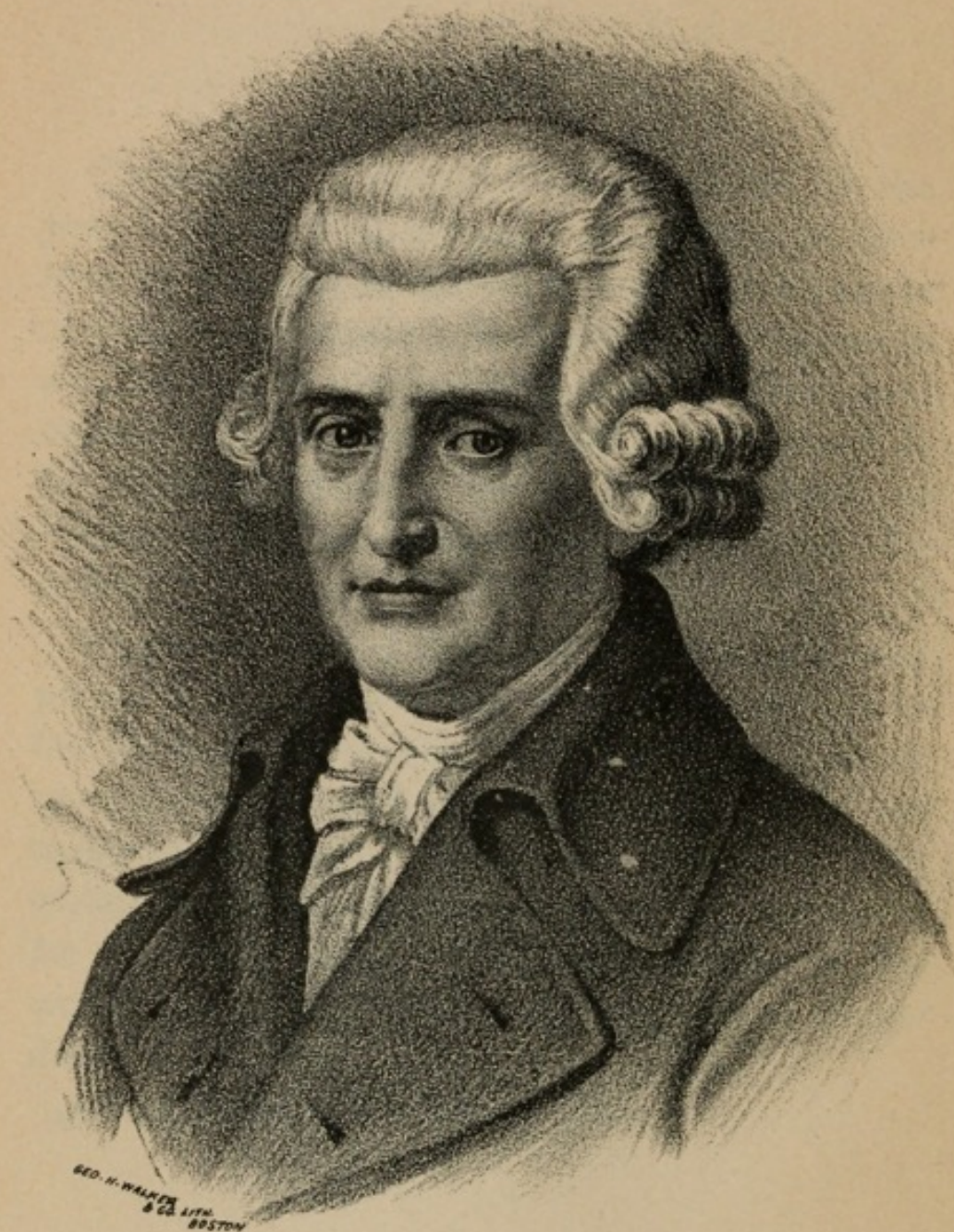
## GLUCK.

Christopher Willibald Gluck was born in the year 1714, at Weidenwang. At the age of thirteen he was sent to school, to learn the elements of science and music. He made good progress in singing, and in playing upon the pianoforte and organ. He sang for some time in the choir at St. Ignatius Church; but in 1736 he went to Vienna, where he obtained his real musical education.

Gluck was one of the most famous opera composers that the world has produced. He wrote but little for the church. His fame rests entirely upon his operas and the reforms he made in the music of the stage. His greatest successes were made in France, in the operas which he wrote for the Paris stage. The most famous of his works are "Iphigénie" and "Orphée et Eurydice."

Gluck died in November, 1787.





HAYDN.

## HAYDN.

Francis Joseph Haydn \* was born March 31, 1732, at Rohrau, a village about fifteen miles from Vienna, on the boundary of Austria and Hungary. His father was a wheelwright, and sexton of his parish. He had a fine tenor voice, and learned to play the harp in one of the journeys which German workmen often make. His mother had been a cook in the kitchen of Count Harrach, lord of the village of Rohrau. She, too, sang well; so, on Sundays and festal days, the couple added to their earnings and amused themselves by their music. Francis Joseph wished to take part in the concert when he was five years old; and he did it in an original manner, using a piece of wood for a violin, and a stick for a bow. The accuracy with which the young Joseph marked the time attracted the attention of a relative named Franck, then on a visit to the family. He was a schoolmaster at Hamburg, and a good musician. He offered to

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\* Pronounced *Hy-dn*. He was the "father of the symphony and quartet."

educate the boy, and his parents gladly accepted the proposal. He took his little cousin home to Hamburg with him, taught him to read and write, to sing, play on the violin and other instruments, and Latin enough to understand the sacred text.

After a few years of varied success, our young musician found himself in the streets of Vienna without money, and with clothes so much worn that he was ashamed to be seen. However, he managed to procure the necessaries of life by playing in the orchestra, giving a few lessons, and composing. In the meanwhile he studied the six sonatas of C. Ph. E. Bach with the greatest care.

A poor wig-maker, who had been a great admirer of Haydn's fine voice in the religious services of the cathedral, gave him a home; and the future master could now take more time for his studies. In the garret which he occupied were an old worm-eaten harpsichord and his own musical works, together with Bach's sonatas, which he performed daily. After a time, he found employment enough to enable him to pay rent for better rooms, and he removed to another house, where he met people of influence, who helped him very much.

Haydn was eighteen years old when he composed his first quartet, which was received with great favor, though experienced musicians criticized it severely. The Baron of Fürnberg received the young artist with noble hospitality; and soon he obtained the situation of organist in a church.

In 1758 Haydn was appointed master of the chapel of Count de Mortzin, and in 1759 his first symphony\* was performed. Prince Esterhazy, who was at the concert, immediately thought of taking the composer under his special protection, and gave him the position of musical director in his chapel. It was for this chapel that Haydn composed his wonderful symphonies; here also he wrote a great part of his masterly quartets, and many instrumental pieces. Haydn wrote the symphony known as "Haydn's Farewell," for the prince, when he talked of dismissing his chapel musicians.

It is related that, when this prince first saw Haydn (who had a dark complexion), he exclaimed, "What! the music is from this Moor? Well, well, little Moor, from this moment I take

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\* A *symphony* is a composition for an orchestra, similar to the *sonata*. It has generally four varied movements. Sometimes a portion of the accompaniment to a song or other vocal piece is called a *symphony*.

you into my service. What is your name?" "Joseph Haydn," was the reply. "Oh! now I remember your name; you already belong to my house. Why have I not met you before? Go, dress yourself as a chapel-master. I do not wish to see you again in this plight; you are too small. Get a new dress, a curled wig, red band, and high heels, that your height may better correspond with your merit."

In the meantime Haydn was gaining a fine reputation throughout Europe. In 1791 he accepted the offer of a London violinist who wished to give concerts, with Haydn as the chief attraction. He was warmly received by the English people, and made another visit to that country two years afterwards.

He was very much respected and beloved by his own countrymen, the Germans.

Haydn's great master-work is the "Creation," an oratorio that will be sung as long as there are people who love grand music. The "Seasons," a cantata, is also a famous composition of this master.

Before sitting down to compose, Haydn used to dress himself as if for a walk, and put on his finger the jewelled ring which Frederick, King of Prussia, had presented him. If he chanced to forget the ring, he could not write with ease.

When the "Creation" was performed at the palace of Prince Lobzowitz, there were one hundred and sixty chosen musicians and fifteen hundred people present, among whom were nobles, artists, and celebrated people from various places. Haydn, then an old man, was present. He was just recovering from sickness, and was brought into the hall in an arm-chair. Immediately there was a flourish of trumpets; the director of the orchestra came forward and shook hands tenderly and respectfully with the great master, Haydn. The audience showed their homage to the composer by the silence and profound attention with which they listened to his wonderful music, then being performed by those chosen singers and players. Dr. Cappellini, a distinguished physician, who was seated at Haydn's side, seeing that he was not sufficiently covered, asked for wrappers; immediately ladies offered splendid cashmere shawls, which were wrapped about the legs and feet of the old man. Could any action more clearly display their attachment and veneration for the artist? This was the crowning day of his life's labors.

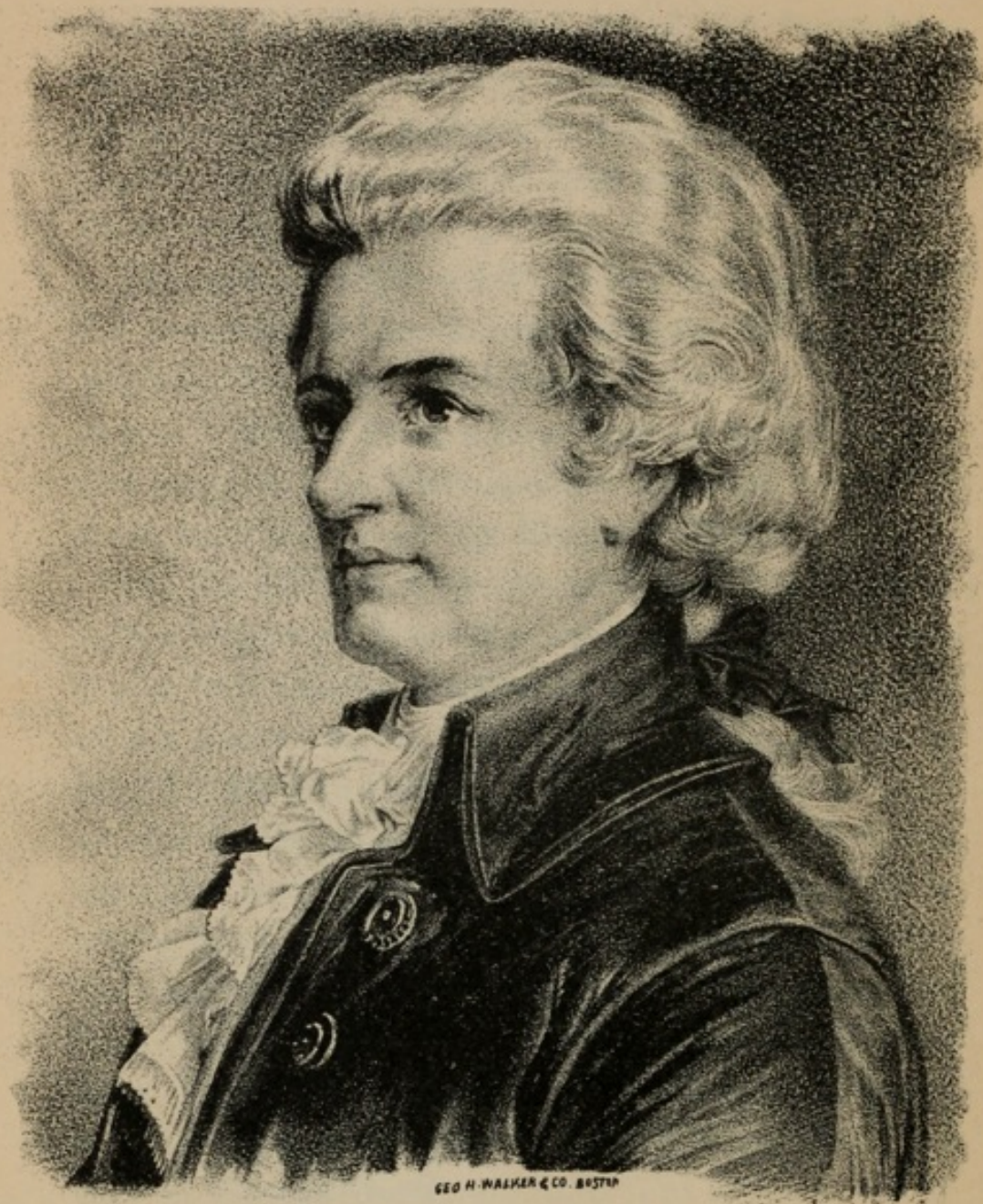
The author of "The Creation" was too feeble to resist so many emotions. He felt that his strength was failing. They lifted the arm-chair,

and bore him towards the door, then stopped a moment to allow him to address a salutation of thanks to the public, after which he turned to the orchestra, raised his hands, and, with eyes filled with tears, seemed to call the blessing of heaven upon the faithful interpreters of his beloved work.

The war of 1809 saddened his last days. On the renewal of hostilities between France and Austria, he was continually asking, "What news?" Every little while he went to the piano, and sang in a feeble voice the national hymn of Austria, "God save the Emperor Francis."

On the 10th of May the enemy arrived within half a league of Haydn's dwelling. Whilst the shells were falling around, he spoke to the people of his house, saying calmly, "Why are you so afraid? Do you not know that no harm can come to the house in which Haydn lives?" But the strength and vigor of his mind far exceeded the strength of his body, which daily became weaker. On the 26th of May, he sang, "God save the Emperor Francis," for the last time. He died May 31, 1809, at the age of seventy-seven years and two months. He was buried in the cemetery of Gumpendorff.





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MOZART.

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## MOZART.

Wolfgang Amadeus Mozart \* was born at Salzburg, January 27, 1756. His father was chapel-master at the court of the Prince Archbishop of that city. At three years of age he delighted in music, and would amuse himself by picking out notes on the keys of the pianoforte (or harpsichord). He was very fond of listening to the music lessons given to his sister Marianne. When only four years of age he composed little pieces, and was so much of a wonder that his father, Leopold Mozart, concluded to devote all his time and means to the education of his gifted child.

Young Mozart was almost as fond of arithmetic as of music; and, indeed, the study of music and mathematics seemed only play to him.

In 1762 the father determined to let other cities and people see what a genius the child Mozart was. He took him and his sister to Munich, where the Emperor, Francis I, was much astonished at the boy's talent. The court ladies were

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\* Pronounced *Mote-zart*.

very fond of the little musician, and made him their pet.

When the father and children returned home, young Mozart studied the violin, the organ and singing. The next year they travelled through southern Germany to Paris, everywhere playing and giving concerts; for the father was poor, and they depended on the money received from the people who heard them. At Paris they were kindly received, and also in London, whither they extended their journey.

In 1770, Mozart, with his father, made a journey through Italy, going through the chief cities as far as Naples. At this place the people thought that a ring which he wore on his left hand gave him the power to play so rapidly and wonderfully; but Mozart took off the ring, and played as before, to the astonishment of his superstitious hearers.

At this time Mozart was composing pieces as well as playing them, and produced a number of works. But he wished to leave Germany; and in 1778 he arrived in Paris with his mother. He found little to do, and could scarcely live on the small amount which he received for giving lessons. Here his mother died; and the young man, sad and discouraged, returned to his father.

While in Salzburg he composed the opera "Idomeneo."

Mozart was married in 1782 to Constance Weber, of Munich. He made Vienna his permanent home, and composed his best works there. The King of Prussia offered him a position as chapel-master, at three thousand crowns a year, but he refused, preferring to remain as he was.

In 1786 we find him in Vienna, where he composed the opera, "Marriage of Figaro," the beginning of a series of works that were to make him famous. This was followed by another great opera "Don Giovanni." Haydn said, at this time, "Mozart is the greatest composer of our epoch." This was high praise, and came from the great master who wrote "The Creation."

In spite of ill health, poverty, and other troubles, Mozart continued to compose. The "Magic Flute" (*Zauberflöte*) was written in 1791. He was cheated out of the profits which he should have received from this opera; indeed he seems to have had a struggle with misfortune all his life.

Mozart became melancholy and depressed. Family cares and other trials were wearing upon him. It is said that, at this time, a stranger, dressed in gray, came to him and requested him

to write a requiem,\* for which he should have one hundred ducats. The stranger departed without telling who he was, or who had sent him. It has since been discovered that the person was Count Walseck, in disguise, who wished to have the requiem performed in memory of his dead wife, and wished also to have people believe that he himself composed it. Mozart went to work at composing the requiem, but considered it an ill omen, and in despondency thought of his own death.

Some time afterwards, just as Mozart was stepping into a carriage, to take a journey to Prague, the stranger called again, to know if the requiem was finished. Mozart assured the man that he would do his best on his return.

Mozart's health continued to fail, and, young man as he was, his last days were close at hand. One day, when out driving with his wife, he suddenly began to talk of death, and said, with tears in his eyes, that he was writing the requiem for himself. "I feel certain," he continued, "that I shall not be here long; some one has poisoned me, I am convinced. I cannot shake off the idea." By the advice of his physicians, his terrified wife took the music away from him, and he

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\* Music written in memory of the dead.

rallied sufficiently to compose a cantata for the Masonic lodge to which he belonged. He even conducted the performance himself; but the improvement was of short duration, and he took to his bed. Now, when it was too late, favorable prospects opened before him. He was informed that some of the nobility of Hungary had clubbed together to guarantee him a yearly sum, and at the same time a subscription was got up in Amsterdam, for which he was to furnish compositions to become the property of the subscribers. But the requiem continued to occupy his mind. He had the score\* brought to him in bed, and tried a passage, singing the alto himself, while his brother-in-law, Hofer, took the tenor, and Schack and Gerl from the theatre the soprano and bass. When they got to the first few bars of the *Lachrymosa*, the thought came into Mozart's mind that he should never finish it, and he burst out crying, and put away the score. In the evening Süßmayer, his friend, came in, and he gave him some directions about the requiem, with which his thoughts seemed constantly occupied, for even while dozing he puffed out his cheeks as if trying to imitate the drums. Toward

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\* A copy of a musical composition, in which all the different parts are shown.

midnight he suddenly sat up with his eyes fixed ; then he turned his head on one side, and appeared to fall asleep. By one o'clock in the morning of December 15th, 1792, his spirit had fled. He died of malignant typhus fever.

The funeral services were held in the open air in St. Stephen's church-yard, and he was buried in a common pauper's grave !

Mozart had six children, but only two were living at the time of his death.

Speaking of his last child when an infant, Mozart said, " The boy will be a true Mozart, for he always cries in the very key in which I happen to be playing."

One of his relatives, who was with him much of the time in the latter part of his life, says he was ever kind and in good humor, always thoughtful, attentive to what was said to him, and answered carefully, though he seemed to be thinking of something else all the while.

Mozart was very anxious when anything ailed his wife. Once he was sitting by her bedside composing : she lay in a profound sleep, when a rough servant suddenly entered. Mozart, fearing that the sleeper would be too suddenly awakened, beckoned him to withdraw. In doing so, the pen that he held in his hand fell, and struck

deep into his leg ; but he uttered not a sound, only went very quietly out of the room.

Mozart's masterpiece was his opera "Don Giovanni" (Don Juan).

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## BEETHOVEN.

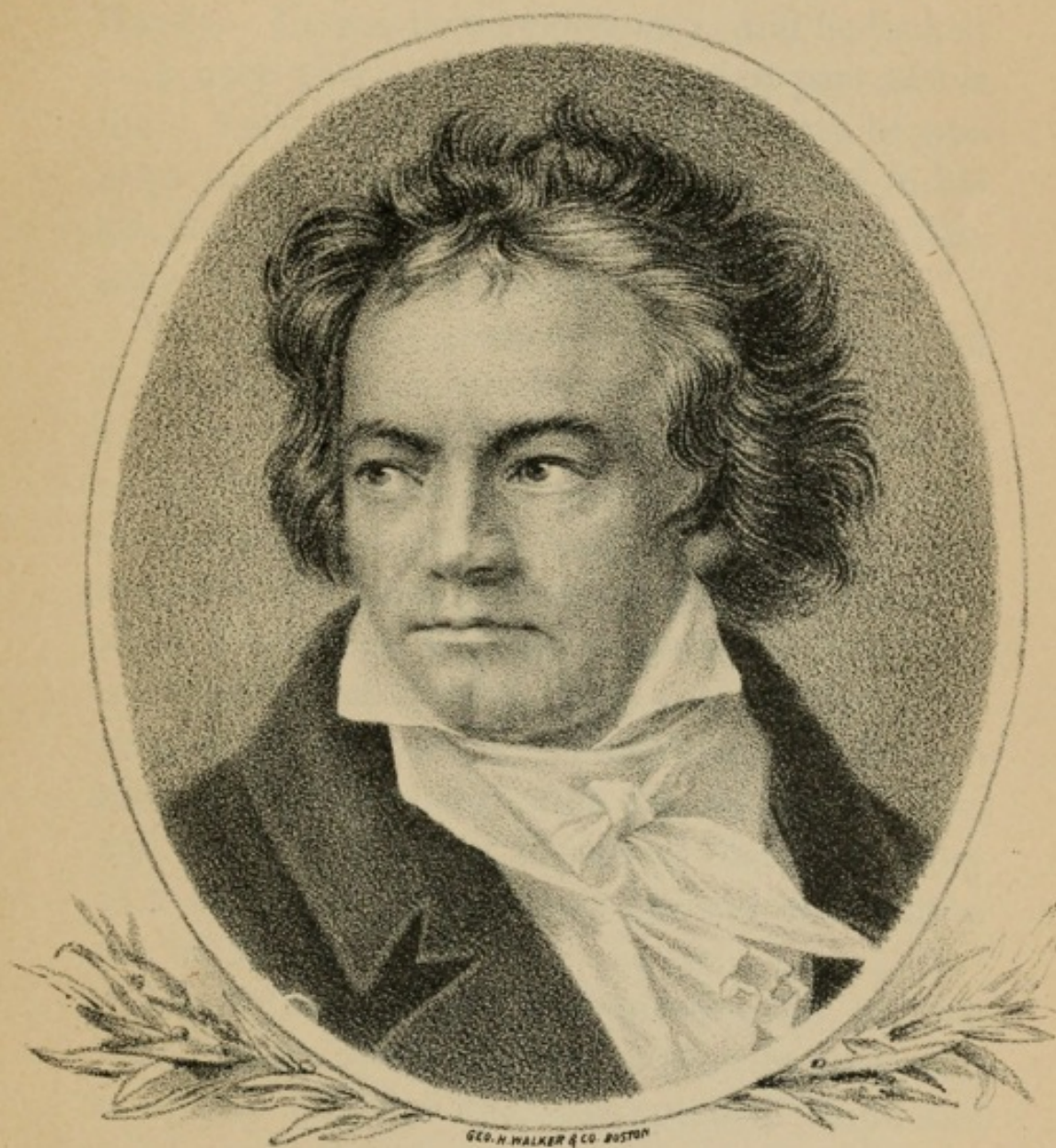
Ludwig Von Beethoven\* was born on the 17th of December, 1770, at Bonn, Germany.

Beethoven's education was neither particularly neglected nor particularly good. He received elementary instruction and learned something of Latin, at a public school: music he learned at home, and was closely kept to it by his father, whose way of life, however, was not the most regular. The lively and often stubborn boy had a great dislike to sitting still, so that it was continually necessary to drive him in good earnest to the pianoforte. He had still less inclination for learning the violin.

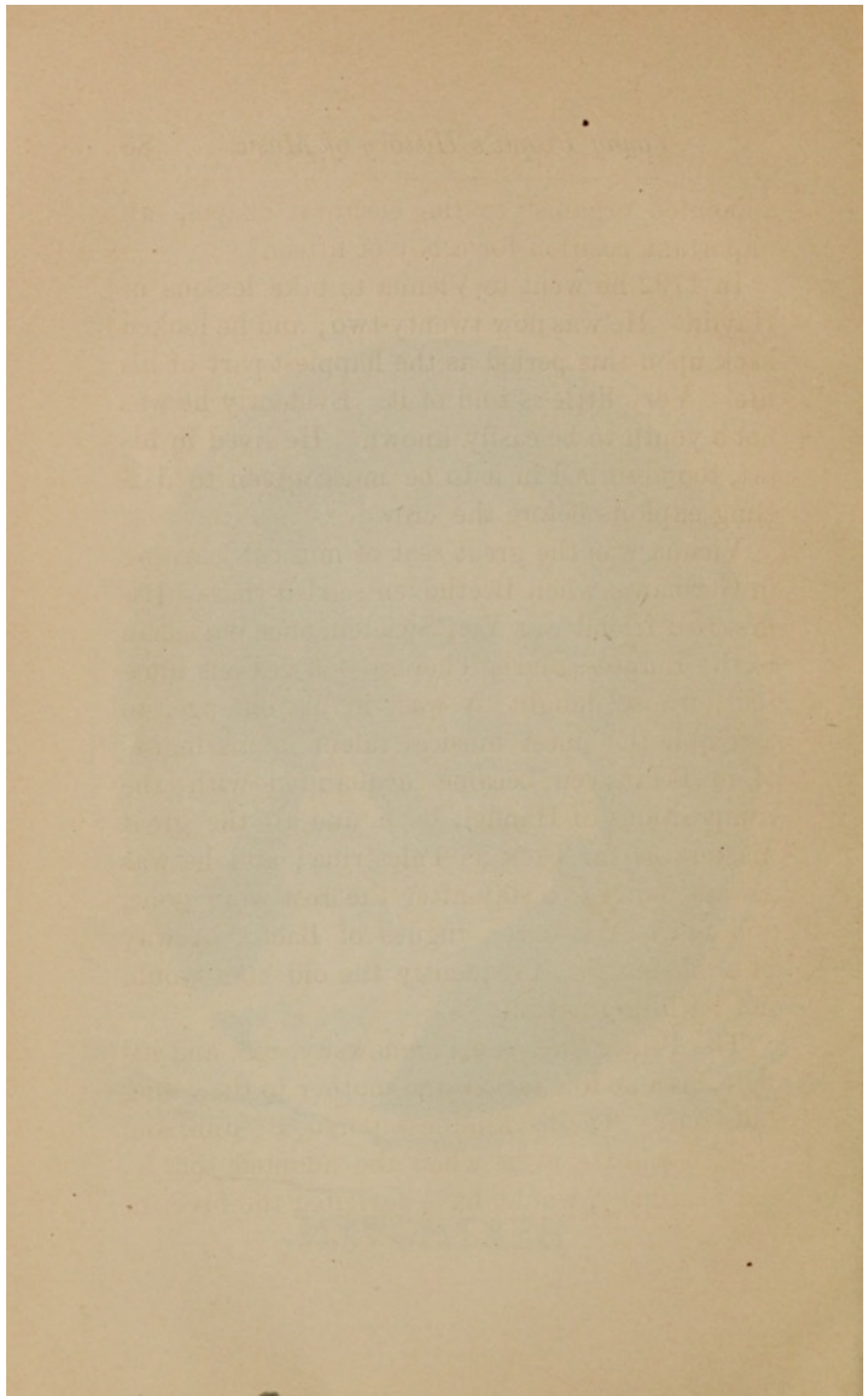
Though he received his first music lessons from his father, he afterwards had a much better instructor. This was M. Pfeiffer, a well-known music director, who not only taught him, but aided him in various ways. The court-organist, Van der Eder, taught Beethoven the management of the organ. In the year 1785 he was

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\* Pronounced Bay-to-ven.



BEETHOVEN.



appointed organist to the electoral chapel, an important position for a boy of fifteen!

In 1792 he went to Vienna to take lessons of Haydn. He was now twenty-two; and he looked back upon this period as the happiest part of his life. Very little is told of it. Evidently he was not a youth to be easily known. He lived in his art, too absorbed in it to be much given to dazzling exploits before the crowd.

Vienna was the great seat of musical learning in Germany, when Beethoven settled there. His first real friend was Von Swieten, once physician to the Empress Maria Theresa — a zealous amateur, whose delight it was, in his old age, to assemble the finest musical talent in his house. Here Beethoven became acquainted with the compositions of Handel, Bach, and all the great masters as far back as Palestrina; and he was always obliged to stay after the rest were gone, and add half a dozen fugues of Bach “by way of a blessing.” Frequently the old man would not let him go at all.

The Prince Carl von Lichnowsky, too, and his wife, became like father and mother to the young musician. Their “kindness pursued” him, and “did not abate even when the adopted son, by his obstinacy, would have forfeited the favor of

any other patrons." The princess found everything he chose to do or let alone "right clever, original," etc. To use his own words: "They would have brought me up there with grandmotherly fondness, which was carried to such a length that very often the princess was on the point of having a glass shade made to put over me, so that no unworthy person might touch or breathe upon me." It was at Prince Lichnowsky's music parties that all Beethoven's compositions were first tried. To the prince's criticisms he always listened with respect; and indeed censure from those whom he trusted was dearer to him than praise. Here too was that famous "Rasumowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's quartets under his own direction; thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world.

Thus far hope and prosperity attended him. By the year 1800 he had composed his two first symphonies, over twenty sonatas, trios, quartets, and his well known septet, embracing many of his most admired productions.

Between the years 1802 and 1813 he composed some of his greatest works, among them being

the opera "Fidelio," the "Heroic" and other symphonies. He was becoming deaf, which caused him much trouble, and interfered, of course, with his directing the performance of his music; but it made no difference with his composing.

He lived in his art, was absorbed in it, and forgot the outer world at times. It is related that he once went into an inn and sat there a long time, in deep thought. Finally he arose and called for the bill, although he had ordered nothing to eat or drink. One of his habits was to stand by the hour pouring buckets of cold water upon his hands, while in the frenzy of composition. And this may have had something to do with his frequent change of lodgings; for often he would be paying for three or four dwelling-places at once—since his humor would have it that now he could not compose unless he were on the north side, and now unless he were on the south side of the city. Once a certain baron assigned to him a suite of apartments in his beautiful villa, and supremely happy was he as he surveyed the charming landscape from his window; yet he soon took a dislike to the place, and for no other reason than because "the baron, whenever he met him, was continually making

bows to him." He was extremely fond of the country and the open air, and would often walk alone, absorbed in his work, till the day was far spent, and sometimes he would be gone for several days. Ries, one of his pupils, related the following anecdote:—

"In a walk, in which we wandered about a great while before we got home, Beethoven had kept all the way muttering or partly howling to himself, up and down continually, without singing any definite notes. To my inquiry what it was, he answered, 'A theme has just occurred to me for the last allegro of my sonata.' When we entered his room, he ran to the piano, without taking off his hat. I seated myself in a corner, and he soon forgot all about me. And now he thundered away at least an hour at the new and beautiful melodies of that composition. Finally he stood up, astonished to see me still there, and said, 'I can give you no lesson to-day. I must *work*.'"

During the last twelve or thirteen years of his life, Beethoven endured much trouble. His deafness increased to such an extent, that he was driven almost to despair, and he also suffered from sickness. Finding no relief, he became gloomy, distrustful, and solitary. With a warm heart, and a longing for that domestic happiness

of which he was deprived, and being totally unfit to regulate the affairs of daily life, he was continually annoyed, and his temper soured. The death of his brother Charles, in November, 1815, weighed heavily upon him. This brother, a cashier of a banking-house, left his only son to the guardianship of Beethoven. His brother's widow, despite the father's will, during five years contested his right to the guardianship of her child. During an expensive lawsuit, full of quibblings as usual, they disputed the right of Beethoven to use the aristocratic *Von* before his name. "My nobility is here," said Beethoven, pointing to his heart and his head alternately.

The pretensions of the widow were set aside by the judges ; and the young Charles Beethoven was placed with his uncle, our great musician, who adopted him, and from that time forth spared no expense for his education. The boy, however, did not merit such kindness, and grew up a dissipated and frivolous man.

Beethoven's sickness rapidly developed into inflammation of the lungs, followed by symptoms of dropsy. The last days of the great master were close at hand. Four surgical operations were performed, but without producing very favorable results.

His friend Schindler thus relates the events of those days :

“Sick and in trouble, Beethoven found himself in need of money, and was obliged either to make use of the only property he possessed, consisting of a few bank-shares, or to apply to his brother for assistance. This brother one day, in the presence of M. von Breuning and myself, declined letting Beethoven have any of his hay, when two physicians had prescribed for him a hay vapor-bath ; alleging as an excuse that *his* hay was not good enough. Yet this “unbrotherly brother,” as Beethoven called him, rich as he was, wished to share in the little that the composer possessed. To be obliged to ask assistance from him was, of itself, like a death-blow to Beethoven.

In this sad condition, the master remembered an offer made to him some years before by the Philharmonic Society, of London. On the 22d of February, 1827, he accordingly wrote the following letter to Moscheles and to Sir George Smart :

*My Dear Moscheles :—*I am sure you will not take it amiss, if I trouble you, as well as Sir G. Smart, to whom I enclose a letter, with a request. The affair is briefly as follows : Some years ago the Philharmonic Society in London made a handsome offer to give me a benefit concert. At that time I was not, thank God, in a situation to make it necessary to avail myself of this generous proposal. But affairs are much

altered with me at present, when I have been confined three months by a tedious illness, — the dropsy. Schindler will tell you more about it in a letter accompanying this. You have long known my way of life: you know how and by what I live. Writing is at present out of the question, and I might unfortunately become so situated as to be reduced to want. You have not only extensive connections in London, but also considerable influence with the Philharmonic Society. I beg that you will do what you can to induce them again to consider their intention, and put it soon into execution. My enclosed letter to Sir George Smart is to the same purport, as well as one to Mr. Stumpff, which is already despatched. I entreat you to forward this to Sir George, and to unite with him and my other friends in London to effect this object. Even dictating becomes painful to me, so much exhausted do I feel. Make my compliments to your amiable wife, and be assured I shall always remain

Your friend, BEETHOVEN.

“Pray answer me soon, in order that I may know if I have anything to hope.”

On the 14th of March, Beethoven again wrote on this subject to Moscheles, earnestly begging his attention to it.

From this second letter, I make only the following extract: —

“On the 27th of February, the operation was performed for the fourth time: and there are evident signs that I must soon submit to it again. What is to be the end of it? and what will become of me if it lasts much longer? Mine is indeed a hard fate; but I resign myself to it, only praying that God, in his providence, may so ordain, that whilst I

endure this death in life, I may be protected from want. I should then have strength enough, let my lot be ever so severe, to submit with resignation to the will of the Most High. Hummel is here, and has called several times upon me."

As early as the 1st of March, Moscheles and Mr. Stumpff had written to inform him of the sensation excited among his numerous admirers in London by his first letter; and the former afterwards wrote to the following effect:—

"The Society resolved to express their good-will and lively sympathy by requesting your acceptance of one hundred pounds sterling (one thousand florins), to provide the necessary comforts and conveniences during your illness. This money will be paid to your order by Mr. Rau, of the house of Eskeles, either in separate sums, or all at once, as you may desire."

Moscheles added that the Philharmonic Society was willing to extend their good offices still further, and that Beethoven had only to write, if he needed their assistance.

Beethoven answered, expressing his thanks and gratitude.

On the payment of the thousand florins by M. Rau, Beethoven had still one hundred florins in ready money which was sufficient for the expenses of the latter days of his life; and from the above sum, therefore, only a small part was deducted for the expenses of the funeral. On

the 23rd, with the help of Breuning, he added with his own hand a codicil to his will, appointing his nephew Carl his sole heir, but without power over the capital of the property bequeathed. Thus two of his latest acts were inspired by his nephew. Several people appear to have come in and out during the last few days to look once more at the departing composer. Among these Schubert is said to have remained a long time, and to have been recognized by Beethoven, though he failed to understand the signs made by the dying man. He left the room at length deeply moved. On the 24th Beethoven received the Sacraments of the Roman Church, and at about one in the afternoon of the same day he sank into apparent unconsciousness, and a distressing conflict with death began which lasted the rest of that day, the whole of the next, and until a quarter to six on the evening of the 26th (February, 1827), the constant convulsive struggle and the hard rattle in the throat testifying at once too painfully to the strength of his constitution and the fact that he was still alive. Stephen Breuning and Schindler had gone to the Währinger Cemetery to choose the spot for the grave; the little Breuning was away at his lessons; Johann Beethoven's wife and Anselm Hüt-

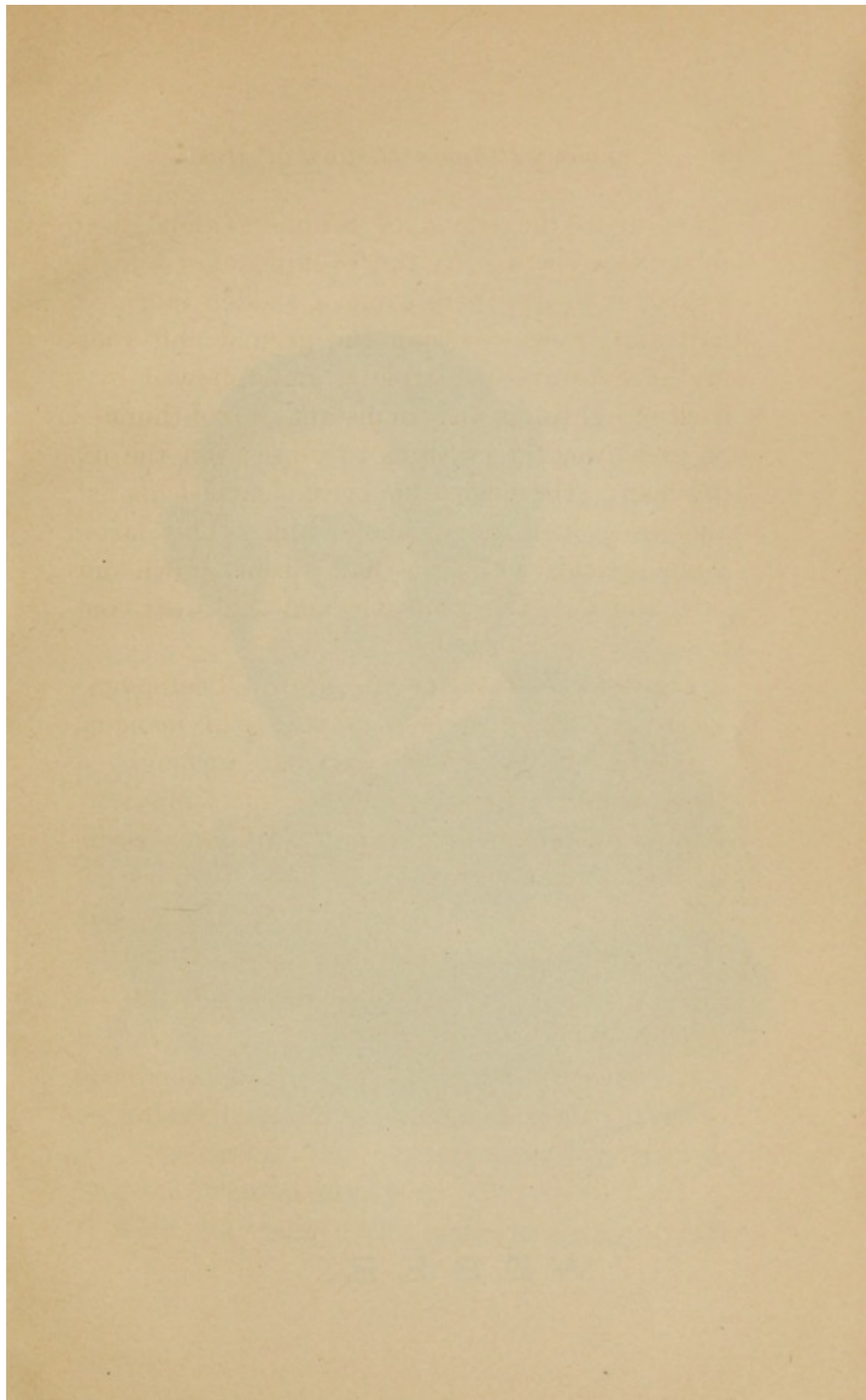
tenbrenner (the friend of Schubert) alone were in the sick-room. As the evening closed in, at a quarter to six, there came a sudden storm of hail and snow, covering the ground and roofs of the Schwarz-spanierplatz, and followed by a flash of lightning, and an instant clap of thunder. So great was the crash as to rouse even the dying man. He opened his eyes, clenched his fist, and shook it in the air above him. This lasted a few seconds while the hail rushed down outside, and then the hand fell, and the great composer was no more.

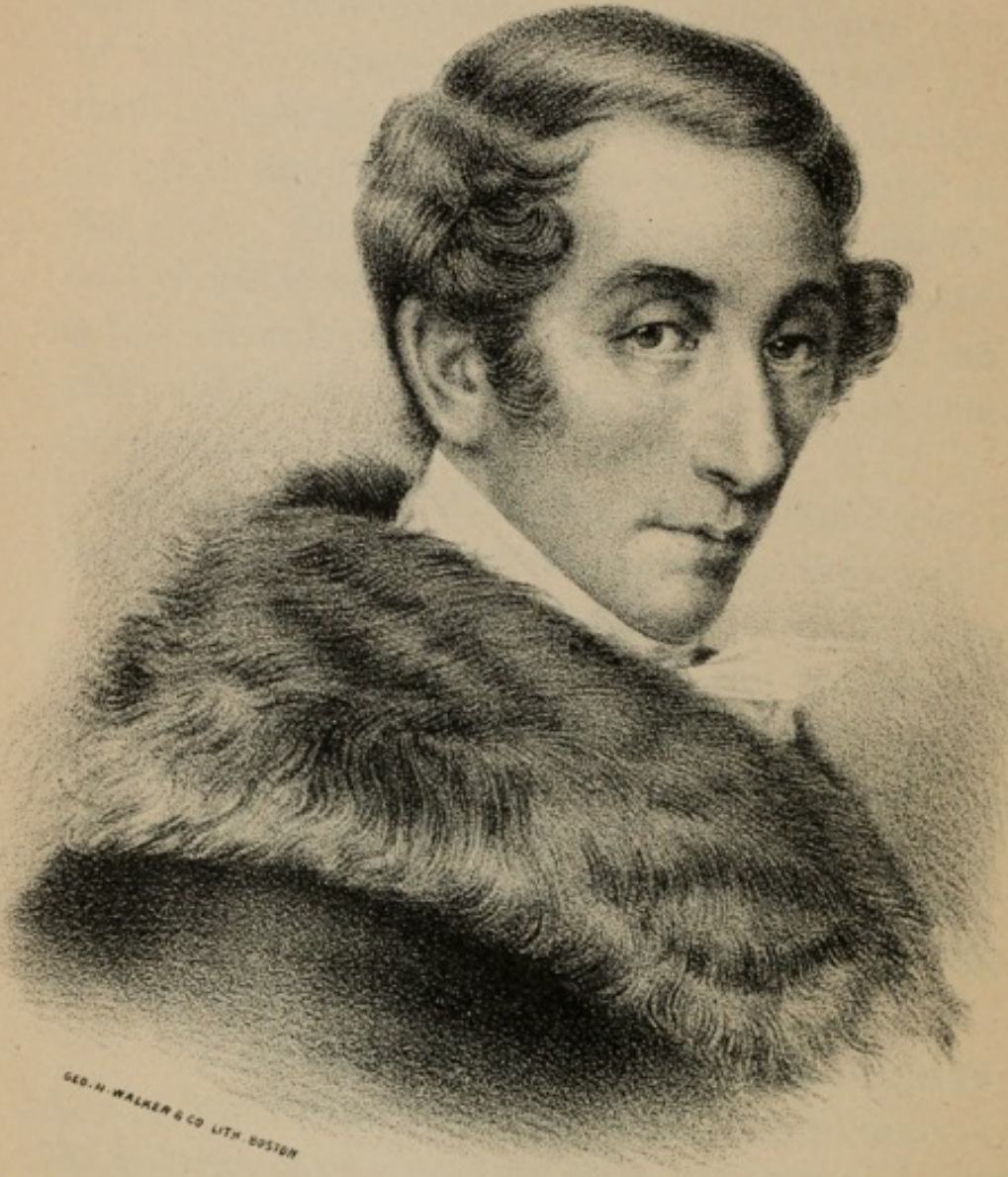
Eighteen years after his death, Beethoven's native city, Bonn, erected a statue to his memory.

Beethoven was truly religious, although he never would converse much on the subject, or express an opinion with regard to different creeds. He had written with his own hand two inscriptions, said to be taken from a temple of Isis. These inscriptions, which were framed, and for many years constantly lay before him on his writing-table, were as follows:—

I. "I AM THAT WHICH IS. — I AM ALL THAT IS, ALL THAT WAS, AND ALL THAT SHALL BE. — NO MORTAL MAN HATH MY VEIL UPLIFTED!"

II. "HE IS ONE, SELF-EXISTENT, AND TO THAT ONE ALL THINGS OWE THEIR EXISTENCE."





WEBER.

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**WEBER.**

Carl Maria Von Weber was born at Eutin, in the year 1786. His father was the proprietor of a company of wandering actors, and this "comedy company" went from place to place giving theatrical performances. Thus the young Carl was brought up among the scenery, the canvass and other belongings of the theatrical stage, and of course acquired a good knowledge of such business; all of which was of value to him in after years, as a composer of operas.

Before the weak and sickly boy was six years old, a fiddle and a bow had been thrust into his hands by his impatient father. At first little Carl made too little progress to please, and received more raps on the knuckles than halfpence; for the father's wonder-child did not promise well. Teacher after teacher was tried; but, no sooner did master and pupil begin to understand each other, than the pupil was snatched away, to go wherever the comedy-company thought they could make money.

With the year 1803 came a change. The

father had determined that Carl should go to Vienna, for there the flower of the musical and art world resided; and, amid its intoxicating life, the lad, now seventeen years of age, was left. He had grown gay and vivacious; and, with his amiable disposition and talent, soon became a great favorite in the highest musical circles. He studied music with Vogler, and after a short time he accepted the position of director of the Breslau Opera House. At this new post, the youth of eighteen summers met with but little success, for the older musicians did not care for the boy-conductor, whatever his qualities might be. A year's work amid opposition, jealousy and the like, and then young Weber threw up the place in disgust.

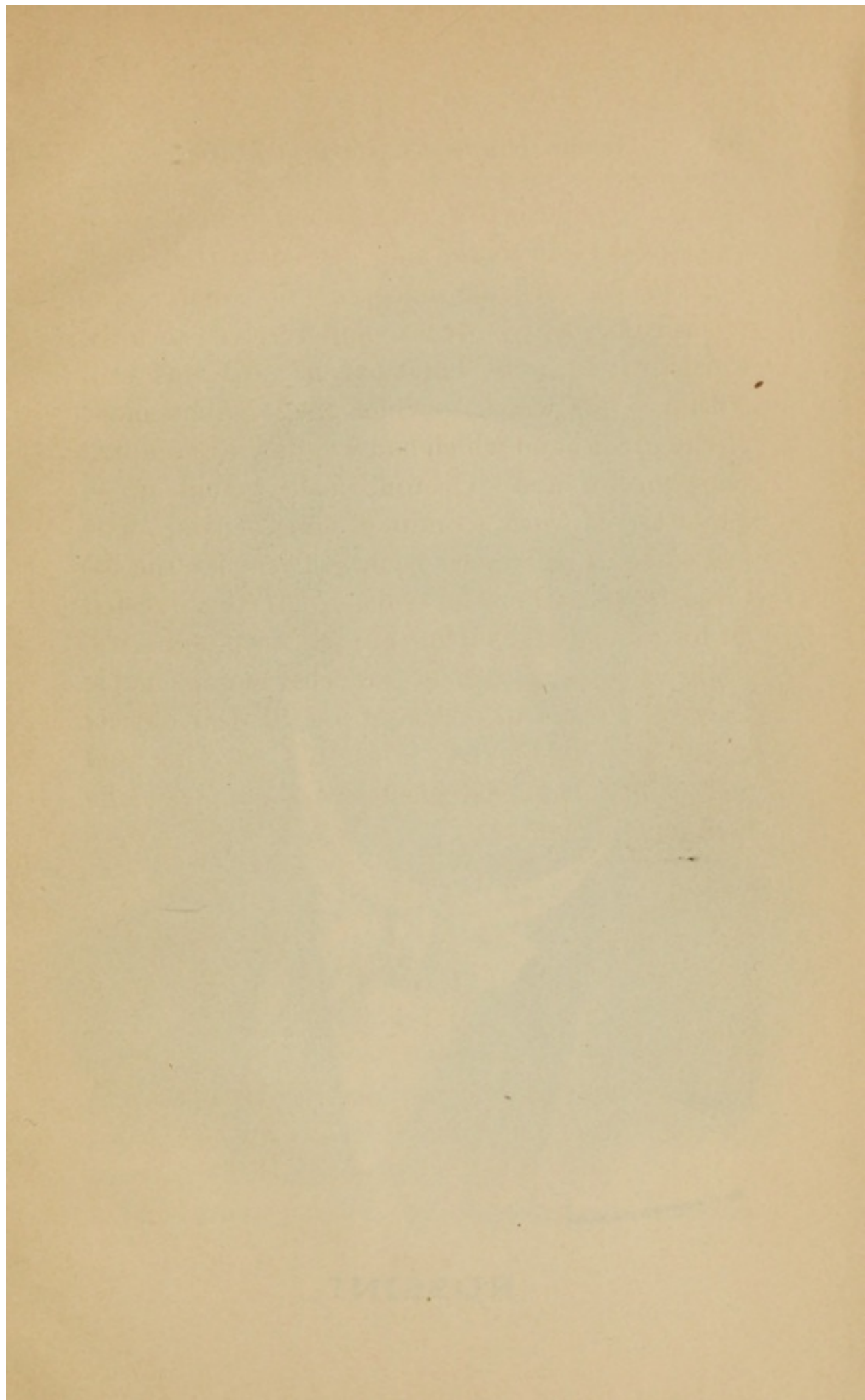
After a varied existence of some years, during which Weber experienced many "ups and downs," joys and disappointments, he obtained the position of chapel-master to his majesty the King of Saxony, and shortly afterwards married. Here began the most brilliant period of Weber's life, when his marvellous creative powers were at their highest; that period when he penned the sublime music which travelled almost with lightning speed over Europe, and made the name of Weber a "household word."

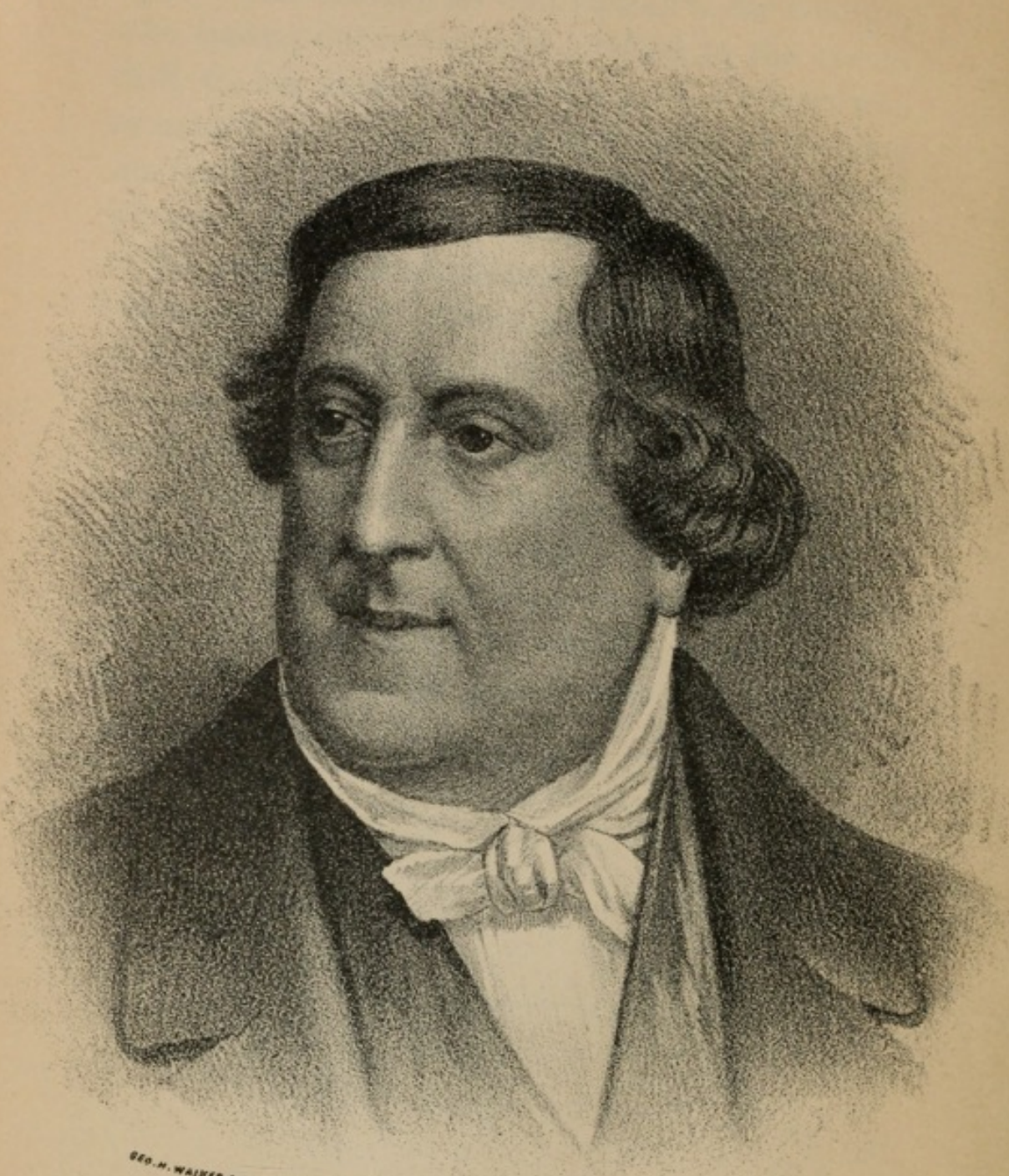
His great masterpieces were the operas "Der Freischutz," "Euryanthe" and "Oberon." It was shortly after the first performance of "Oberon," in London, that Weber died. He had gone to the great English city in feeble health, to conduct the first representation of the beautiful opera, and lived to see its success. This was in April, 1826. Before the last of May his disease (consumption) had arrived at the last stage, and on the evening of June 4th, 1826, he was so much worse, that all hopes of his returning to his home alive were abandoned. At the home of Sir George Smart, as he sat panting in his easy-chair, with friends around him, his cough became so bad that they urged him to retire to bed, when he left them with the tender words: "God reward you all for your kind love to me." Furstenau led him to his room and helped him to undress. For this customary service Weber thanked him, and murmured, "Now let me sleep," — the last words that mortal ear heard escape from the great artist's lips.

"The next morning," writes Weber's son, "at the early hour when Weber generally required aid, a servant knocked at his chamber door. No answer came; he knocked again, and louder. It was strange; for Weber's sleep had always been

light. The alarmed servant rushed to Sir George, who sprang out of bed and hurried to the room. Still to his repeated knocking no answer was returned. . . . It was now resolved to force the door. It was burst open. All was still within. The watch — which the last movement of the great hand which had written ‘Freischutz,’ ‘Euryanthe,’ and ‘Oberon,’ had wound up — alone ticked with painful distinctiveness. The bed curtains were torn back. There lay the beloved friend and master — dead. His head rested on his left hand, as if in tranquil sleep — not the slightest trace of pain or suffering on his noble features. The soul, yearning for the dear objects of its love, had burst its earthly covering and fled. The immortal master was not dead; he had gone home.”

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ROSSINI.

## ROSSINI.

Gioachino Rossini was born at Pezaro, Italy, in February, 1792. His father was town crier or herald, and was also something of a musician; his mother was a singer. The two frequently performed at fairs and other gatherings.

Young Rossini early displayed that talent for music, which afterwards developed into such brilliant genius. Thanks to the kindness of the Countess Perticari, he was placed at the Lyceum in Bologna, to study music. He soon became so proficient that his services were demanded in various ways. His progress and success were steady thenceforth, and he became the Italian favorite.

In Venice, in 1813, his opera "Tancredi" made a wonderful success. In Naples he wrote several operas which became famous. At Rome he wrote the celebrated "Barber of Seville," which was performed during the carnival of 1816. He continued to compose, and gained popularity with every new opera. In 1820 he married Mdlle. Colbran.

In January, 1824, he appeared in London,

where he directed the performance of his opera "Zelmira." He was presented to his Majesty (George IV.) at the Pavilion at Brighton, where he found this monarch playing at *écarté* with a lady. Taking his arm, the king walked with him to the concert-room to hear the band, which, in compliment to Rossini, had been ordered to play the "Il Barbiere" overture. The next piece his Majesty left to Rossini's selection, to which he replied, with his natural good breeding, "If I might take the liberty of selecting the next piece it must be 'God save the King.'"

He was a guest at the most fashionable houses, where his talents as a singer and performer on the pianoforte were always called into action, and seldom without a handsome acknowledgment of the estimation in which they were held. He had a fine tenor voice and sang with much taste, besides which he was a remarkable pianist. Auber once saw him play, and said, "I shall never forget the effect produced by his lightning-like execution. When he had finished, I looked mechanically at the ivory keys; I fancied I could see them smoking." During this one season in London, Rossini and his wife were gainers to the extent of seven thousand pounds, after which they paid a visit to France.

The opera "William Tell" was composed while Rossini was visiting at the *chateau* of a French gentleman near Paris, and was first performed in that city.

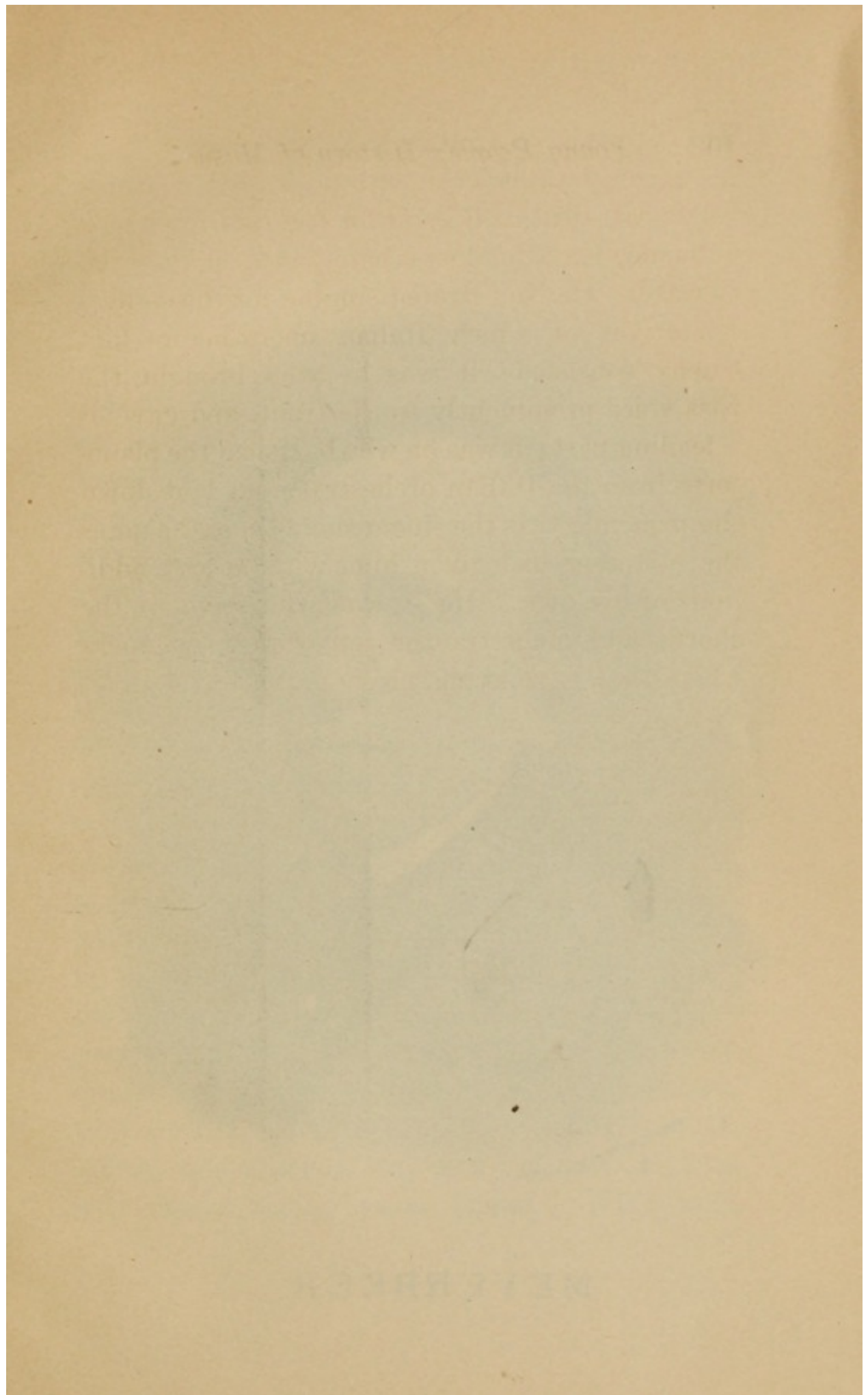
This was the last important work that he composed. He lived forty years longer, but wrote only the "Stabat Mater" and the "Messe Solennelle" (solemn Mass). He seemed to retire from the musical world, and the reason for this is still a mystery.

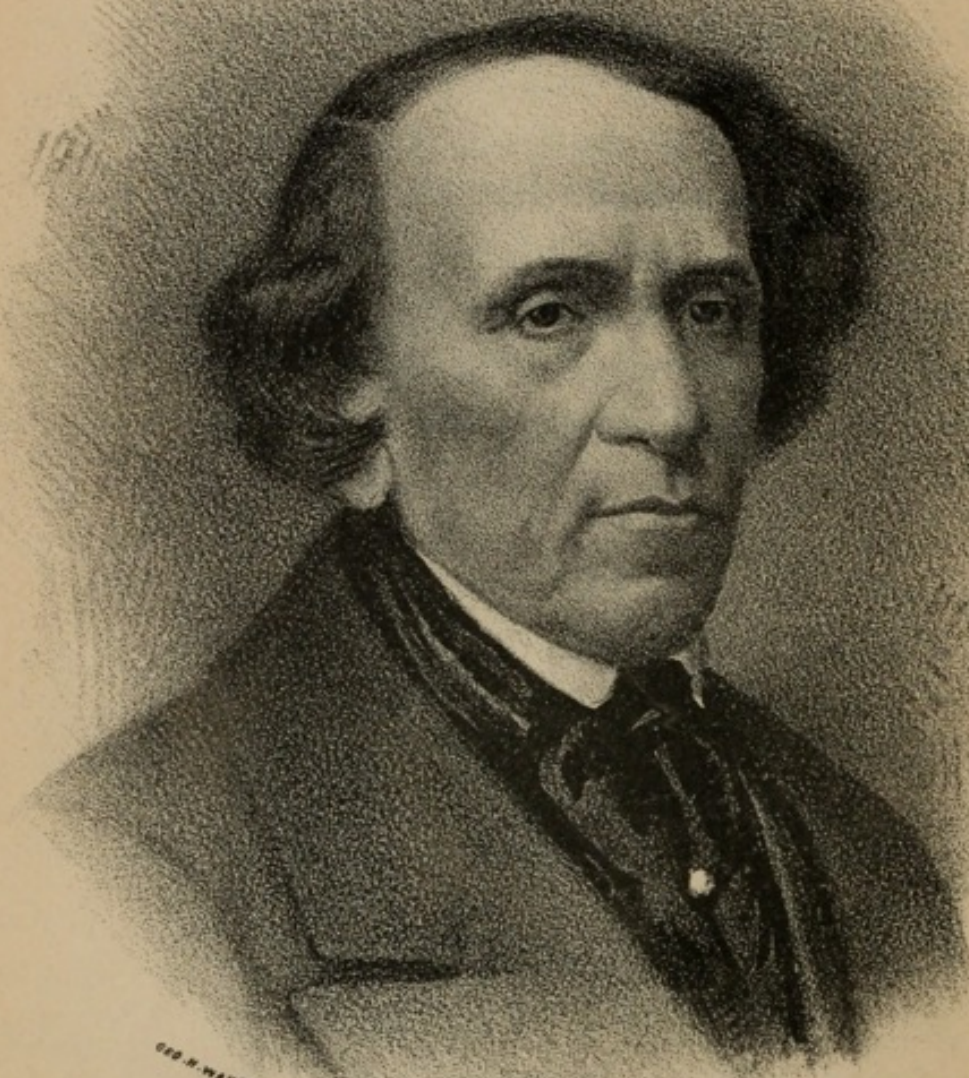
The forty years of Rossini's retirement were spent partly at Bologna and at Passy, near Paris. At this latter place he died. The great man had long been ailing, but it was only a fortnight or so before his death that his mortal illness began to show itself seriously; and then everything that science and devoted attention could do to save his life, was done, but in vain—"The Swan of Pezaro," as his compatriots delighted to style him, died, after intense sufferings, on the 13th of November, 1868. After a grand funeral mass had been sung, his mortal remains were borne from the Church de la Trinité to their resting-place in the cemetery of Père la Chaise, followed by an immense concourse of mourners of all ranks.

Music, and especially operatic music, owes a

very great deal to Rossini for the reforms which he made, both in opera buffa and opera seria. It was he who substituted singing for the endless recitatives of which Italian opera before him chiefly consisted; it was he who brought the bass voice prominently to the front, and gave it a leading part; it was he who banished the piano-forte from the Italian orchestras, and laid down the principle that the singer should sing the notes the composer had given him, without any additions of his own. He it was who gave to the chorus and orchestra the importance in opera which they have at the present day.

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MEYERBEER.

### MEYERBEER.

Jacob Meyerbeer was born at Berlin, September 5th, 1794. His father's name was John Beer. Young Jacob added the name *Meyer* to his own, in honor of the banker Meyer who had aided him or adopted him in some way, and who left him a fortune. Meyerbeer also changed his first name, Jacob, into the Italian for the same, *Giacomo*.

At seven years of age he already performed on the piano at public concerts; but it was not until he had reached the age of fifteen that he commenced his deeper and more scientific musical studies. He was fortunate in his choice of a master. The Abbe Vogler, who was one of the greatest theorists, and certainly the first organist in Germany, had opened a school, which was numerously attended, and amongst the fellow-pupils of Meyerbeer were young men whose names are never spoken of but with the deepest admiration; such as Weber, Winter, Knecht, Ritter, Gaensbacher, etc., and the first of these was Meyerbeer's bosom friend. With such

worthy subjects for emulation, it is not wonderful that the young musician's genius daily expanded. At eighteen years of age he produced his first opera, "Jeptha's Daughter."

At Vienna, Giacomo Meyerbeer appeared as a pianist; he acquired, however, such a reputation, that he was intrusted with the composition of an opera for the court, entitled "The Two Caliphs." This, however, was a complete failure. Italian music was at that period in the highest vogue, and Salieri, the author, a great friend of young Meyerbeer, advised his travelling in Italy, to acquire a style of composition more in unison with the prevailing taste. In Italy he wrote several operas in the Italian style, which he now adopted. These were also performed in Germany and France. Meyerbeer at last made Paris his home, and here wrote the famous operas, "The Huguenots," "Robert de Diable" and "The Prophet," which are his masterpieces. Meyerbeer died at Paris, May 2d, 1864.

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SCHUBERT.

## SCHUBERT.

Franz Peter Schubert was born on the last day of January, 1797, at Lichenthal, near Vienna, where his father lived and enjoyed much popularity as a schoolmaster.

When he was seven years old, it was evident that nature had endowed him for a musician rather than a schoolmaster, the hereditary occupation of the Schuberts. At this early age he had contracted a friendship with an apprentice, who often took him to a pianoforte warehouse, where he had frequently opportunities of practising on the instruments. Soon Franz became the delight of the family; the old harpsichord in the schoolmaster's house was often called into requisition, and gave forth wonderful music under the magic fingers of the performer. So much surprise did his performances excite, that the father determined to put him through a regular course of instruction, and thereupon placed him under a musician named Holzer, who resided in the neighborhood. With him the boy's progress in theory, singing and organ-playing was astonish-

ing, till at last Holzer could never speak of his pupil without evident emotion.

At the age of eleven years, Franz obtained an appointment in the emperor's chapel as a chorister, and exchanged his school-boy suit for a dazzling gold-bordered uniform. Here he remained for five years, during which time he made surprising strides in his art, and especially as a composer.

After leaving the imperial chapel, young Franz returned to his father's roof, and assisted him in the school. It was in vain, however, that the old man sought to make a schoolmaster out of Franz, for the irresistible desire of composing oozed out even in school hours; and, whenever the old man's back was turned, he wrote down his notes, and suffered the scholars' lessons to pass unexamined.

The year 1815, when Schubert was but eighteen years of age, was the commencement of that part of his life in which his best compositions were produced. To speak of all that was then written would be impossible here.

His daily work was usually began in the forenoon, and continued without intermission till dinner time.

When writing, his whole being is said to have

been absorbed in music; his compositions had such an effect on him, that eye-witnesses affirm they could frequently observe, in his flashing eye and altered speech, that he was laboring under intense excitement. The rest of the day was almost invariably devoted to social pleasures, and in summer to country excursions with his friends.

When visiting at the houses of the great, Schubert was reserved and shy. No sooner had he finished his exquisite playing of the accompaniments to his songs than he put on a serious face, and withdrew to an adjoining room. Indifferent to applause, he avoided all compliments, and sought only the approbation of his intimate friends. Though he never danced, he was sometimes present at private parties given at friends' houses, when he would obligingly seat himself at the piano, and for hours together extemporize the most beautiful dance-music.

For well-nigh thirty years, Schubert and Beethoven had lived in the same town, had breathed the same atmosphere, but had never met. All the world knew of Beethoven, and those who understood him and his music, worshipped him — though at a distance, for the great genius was difficult of access. Among these was Schubert,

who from his earliest years possessed the deepest reverence for the master. When but a mere boy, an admiring friend was praising him for his cleverness. "Who can do anything after Beethoven?" he replied. Beethoven, however, seems never to have heard of Schubert, or his wonderful songs and other works. This year changed all this. The two men met. Here is the account which Schindler, Beethoven's biographer, gives of their meeting: "In the year 1822, Franz Schubert set out to present in person the master he honored so highly, with his variations on a French song (Op. 10). These variations he had previously dedicated to Beethoven. In spite of Diabelli accompanying him, and acting as spokesman and interpreter of Schubert's feelings, Schubert played a part in the interview which was anything but pleasant to him. His courage, which he managed to keep up to the very threshold of the house, forsook him entirely at the first glimpse he caught of the majestic artist; and when Beethoven expressed a wish that Schubert should write the answers to his questions, he felt as if his hands were tied and fettered. Beethoven ran through the presentation copy, and stumbled on some inaccuracy in harmony. He then, in the kindest manner,

drew the young man's attention to the fault, adding that the fault was no deadly sin. Meantime, the result of this remark, intended to be kind, was to utterly disconcert the nervous visitor. It was not until he got outside the house that Schubert recovered his equanimity, and then rebuked his great critic." Never, till Beethoven lay dying, did Schubert go to see him again, for he had not the courage to do so.

This interview most favorably impressed Beethoven with Schubert's worth, and in the last days of his life the dying musician commenced to study Schubert's works. On his death-bed lay numbers of the songs, some only in manuscript.

Toward the close of the year 1828 Schubert began to suffer from giddiness and pains in his head. He continued to fail, and died on the 19th of November, aged only thirty-one.

Schubert has left behind him works in every style — symphonies, operas, church music, piano music, and songs. It was in song-writing that he particularly excelled.

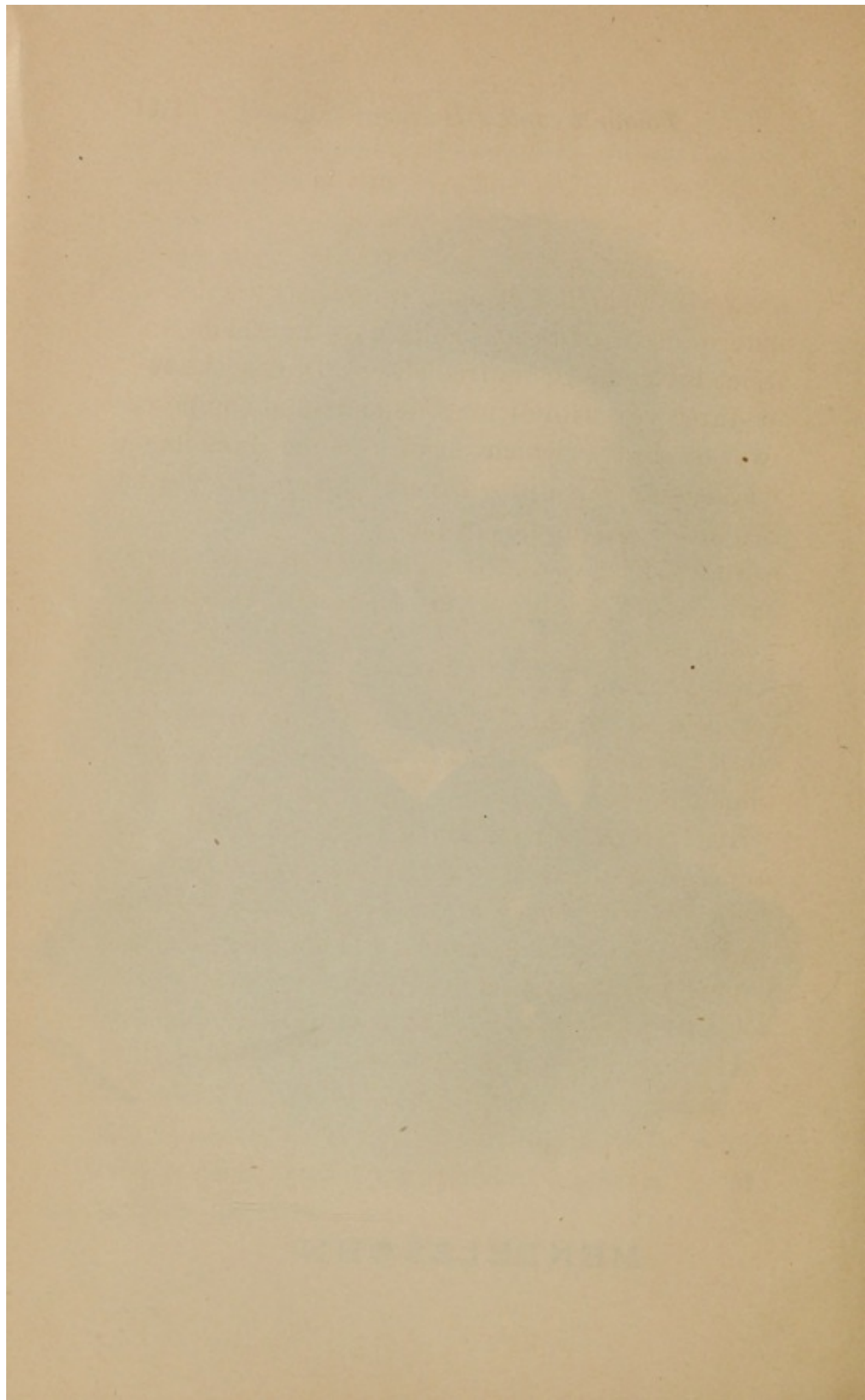
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## MENDELSSOHN.

Felix Mendelssohn Bartholdy's birthday was the 3rd of February, 1809. Unlike most of our great musicians, he had none of the evils of poverty to contend with. Everything was in his favor; for his father, Abraham Mendelssohn, was a wealthy banker, his mother a highly gifted and distinguished woman. Under her tender influence little Felix was educated, and it was she who gave him his first lessons in music. His loving teacher proved an excellent one. The first lessons were short ones, for she was careful not to check the inclination which her little son exhibited for music. However, they gradually became longer, as it was Felix's highest delight to be perched up before the keys of the pianoforte, wandering over the long range of notes before him. He was soon so far advanced, that his mother put him through a complete course of instruction, and so astonishing was the progress he made, that before he was ten years old he was well acquainted with some of the best works, and showed signs of great musical promise.



MENDELSSOHN.



In the year 1825 he accompanied his father to Paris, to see Cherubini and obtain that master's opinion of the boy's talents. Cherubini spoke in such flattering terms, that the father determined to educate Felix as a musician, and to let his genius have free play. During the two or three years following, Mendelssohn composed two overtures which have become famous — "Midsummer Night's Dream" and "The Calm Sea and Prosperous Voyage."

In 1829 he visited London and created much enthusiasm, making a very successful *debut* as a young composer.

In 1830 he visited Italy and was courteously received at Rome. While in Italy he composed the "Walpurgis Night" and two grand symphonies.

In 1831 he was again in Paris; afterward in London; and finally returned to Germany.

In 1833 we find him in charge of the concerts and theatre at Düsseldorf. This post he accepted for three years, and threw his life and soul into his new work, bringing the musical performances there to such a degree of perfection as to draw all Europe to hear them. To church music especially did he zealously apply himself, and it was in furtherance of this that he set

about his great and beautiful work, "St. Paul." Moreover, his pen at this time was very fruitful. Apart from the oratorio which he was engaged upon, he composed many beautiful songs, and also much music for the pianoforte, including many of the charming "Songs Without Words."

In 1835 he was made director of the celebrated Gewandhaus Concerts at Leipzig. He was still at work upon his oratorio, "St. Paul," and in May 1836 the work was performed for the first time, at Düsseldorf.

In the spring of 1837, at Frankfort, he was married to Cecilia Renaud, the daughter of a protestant clergyman. They made their home at Leipzig, and in this quiet and pleasant place he composed some of his famous works.

His great masterpiece, "Elijah," was first performed at the Birmingham (England) festival of 1846. Its grand descriptive music, so religious in sentiment, laid hold of its audience, and ever since has continued to increase in popularity, till now it is second only to the "Messiah," in this respect.

The death of Mendelssohn's sister Fanny, in 1847, was a serious blow to his already enfeebled health. On receipt of the sad news, he uttered a cry and fell upon the floor in a fit of apoplexy.

Toward the close of the year he was again taken seriously ill while playing the accompaniment to his "Night-song," which a lady was singing, and was carried to his home in König-Strasse, Leipzig, where he died, November 3rd, 1847, at the early age of thirty-eight.

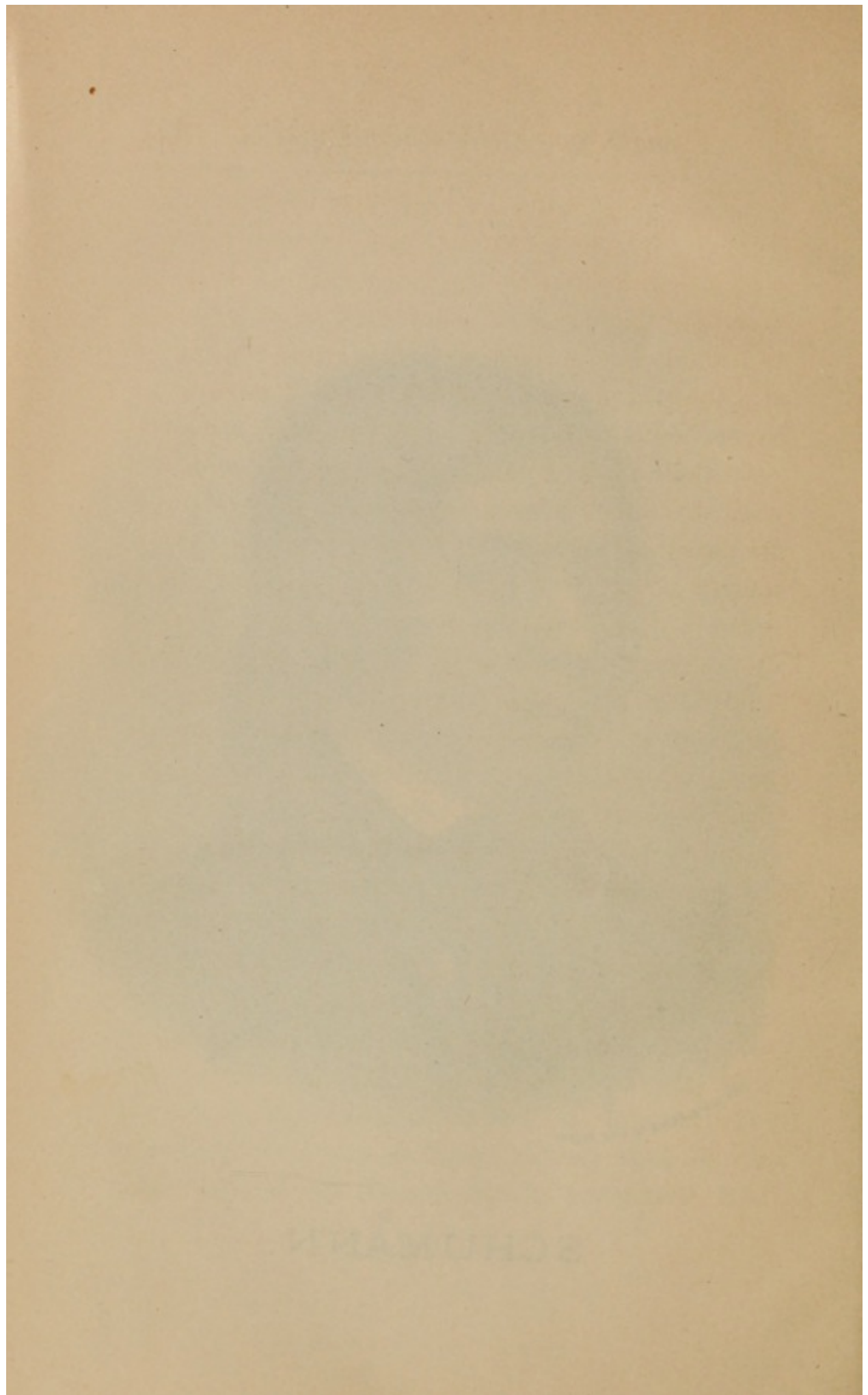
Throughout the period of his celebrity, he was not only distinguished for his compositions, but universally popular as a performer. Language was exhausted in the fruitless attempt to describe his unsurpassed excellence as a pianist; and the churches were invaded by crowds, who thronged the aisles when he was expected to play on the organ. In a word, the only thing he could not do on the organ was to "play the congregation out." The more effectively he played, the more fixed the congregation remained — the more artistically persuasive his intimation to depart, the more determined were they not to go; and an instance is on record, how once, at St. Paul's Cathedral, the vergers, impatient to clear the church and get their supper, managed to put an end to his performance by stopping the bellows.

## SCHUMANN.

Robert Schumann was born in the little town of Zwickau, in Saxony, June 8th, 1810. His father was a bookseller. As soon as possible the boy was sent to school, where he learned the elements of music, as this is part of the study in German schools. He received his first real music lessons from a private teacher when he was nine years old. He soon became very clever at the piano, and even attempted to compose. But his parents wished him to become, as they said, "something better than a musician." His father died when Robert was seventeen, and his mother induced the boy to enter the University at Leipzig, as a student of law. But law was dry work for him, and he made but little progress in anything except music. At last his mother consented to his adopting music as a profession, and Schumann took lodgings in the same house with Wieck, a well-known teacher of music. He practised the piano so industriously that he injured one of his hands, which prevented him



SCHUMANN.



from ever becoming a piano-player. Still he clung to his beloved art, and began to compose when only twenty years of age. He had excellent masters in theory and counterpoint, and made much progress. He became the editor of a journal of music, which was a "musician's paper," wherein a party of enthusiastic students gave their views concerning the elevation of art.

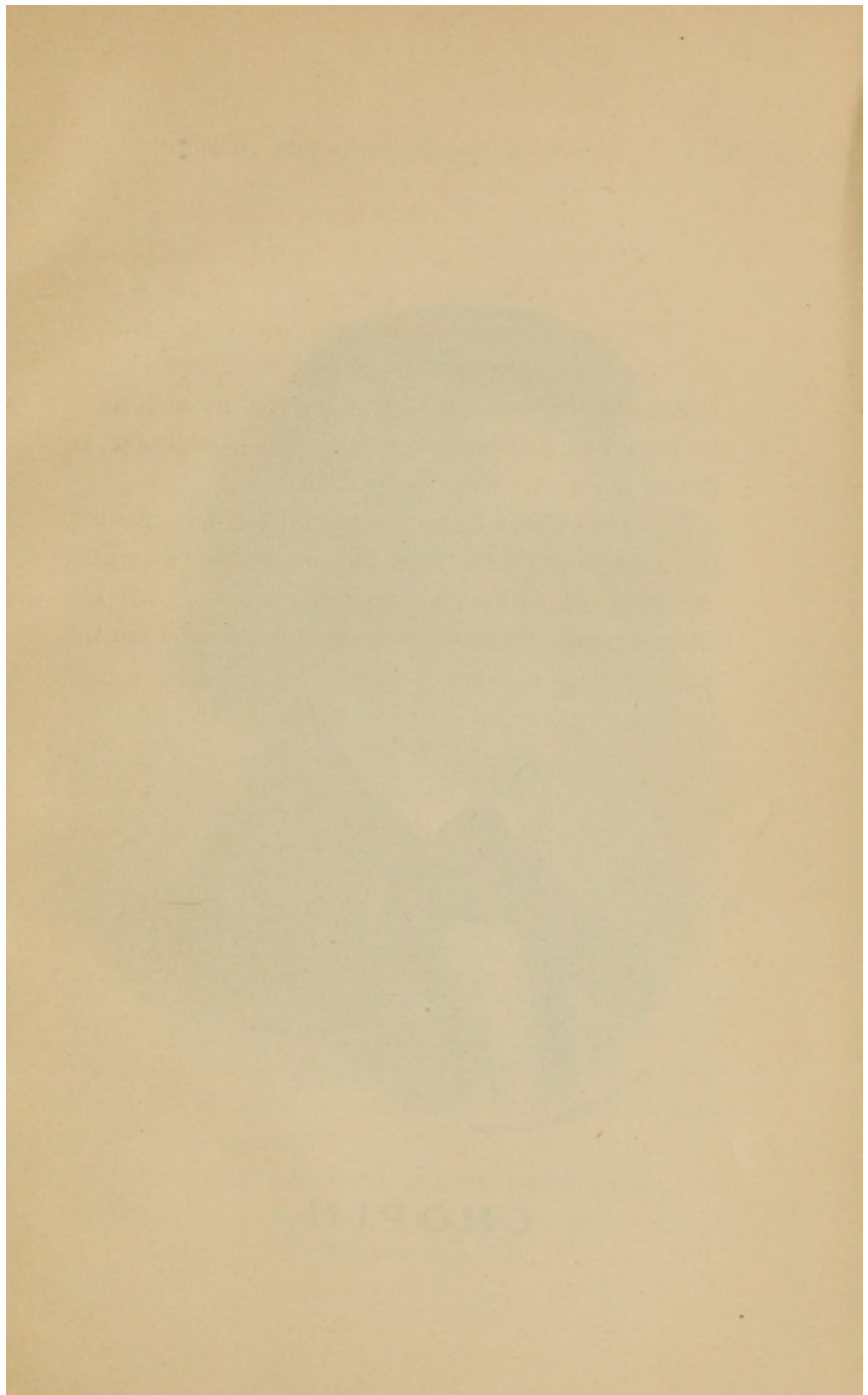
In 1836 Schumann established himself and his paper in Vienna, but the venture was not a success. In 1839 he returned to Leipzig, and in the fall of 1840 was married to Clara Wieck, the daughter of his old teacher. From this time forth his musical compositions were successful, and he composed many beautiful songs, beside his symphonies, also continuing for some years his connection with the paper.

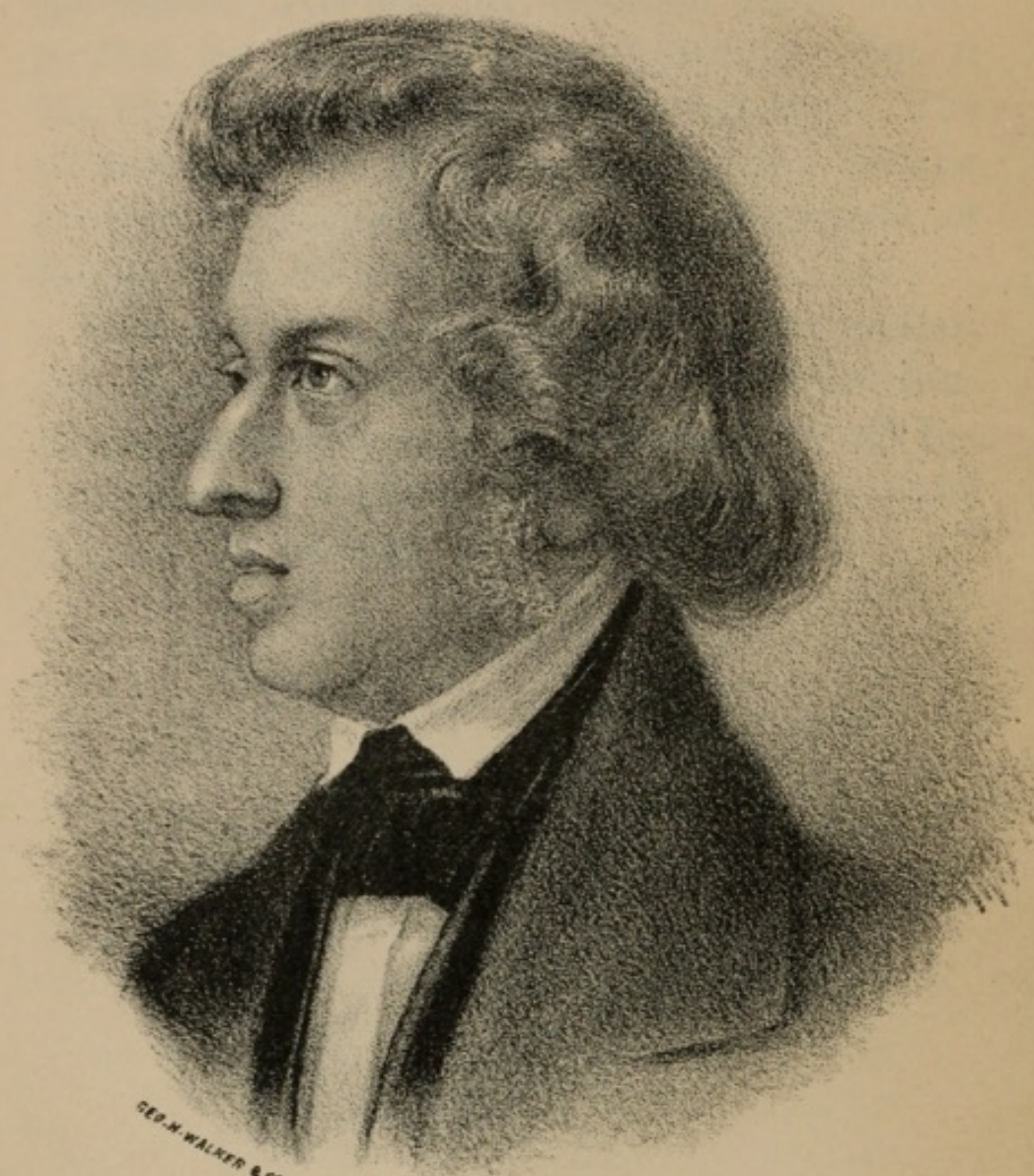
But in 1853 the dread disease with which he had been threatened for several years, though not suspected by himself or friends, began to assume a more alarming phase. What had been considered only nervous excitement was now becoming insanity. His friends were in despair when the master expressed his firm belief in Spiritualism, and declared that he was in relation with Schubert and Mendelssohn, who both came to him to dictate his melodies. On the

7th of February, 1854, Schumann suddenly left his house at midnight, and threw himself into the Rhine. His clothing kept him above water, so that he was saved from drowning. But, if his life was spared, his reason was not. The remainder of his days was passed at a lunatic asylum in Enderich in the neighborhood of Bonn, where he died July 29th, 1856.

Madame Clara Schumann, wife of the master, and herself a celebrated pianist, caused her husband's compositions to be performed in all the large cities of Europe, thus helping to spread the fame of her beloved.

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CHOPIN.

## CHOPIN.

Frederic Chopin\* was born at Zelazowa-Wola, in Warsaw, in the year 1810. The years of his childhood show nothing especially remarkable. He was frailly built by nature, and the anxious attention of his friends was directed above all to his health. He grew up among patterns of domestic virtues and religious observances, and had the example of simplicity, activity, piety and refined culture before his eyes. In his ninth year he received instruction in music, and soon after he was placed under the charge of Ziwna, who for many years conducted the musical studies of the boy in the good old thorough manner. His parents (his mother was a Pole, his father a Frenchman,) lived in limited circumstances, and indeed never thought of building hopes upon a brilliant *virtuosity* in their son, but kept him to the earnest and conscientious study of music, so that he might become a competent and skilful teacher.

Chopin was admitted rather early to one of

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\* Pronounced *Sho-pan*.

the high schools of Warsaw. Prince Radziwill provided for the complete education of the boy, in whom he had discerned a remarkable talent. At the school Chopin made the acquaintance of the sons of Prince Borsy Czetwertynski. Their mother, who loved and practised music with a true feeling for the art, conceived a great sympathy for the young artist, and in her parlors he had first an opportunity to know the select and brilliant circles of the highest society, in which Warsaw was at that time so rich.

When he had finished school, and had learned harmony and counterpoint, his parents wished him to travel; and he therefore visited some cities in Germany. But about this time the Revolution of 1830 broke out, and Chopin was compelled to remain in Vienna, as he could not return to Poland. He performed in a few concerts, but made no great success. He left Vienna with the intention of going to London; still he desired to stop some time in Paris. Long years after, when he had become naturalized and settled down in France, he used often to say, laughingly, "I am only here on my passage through."

Shortly after his arrival in Paris he gave several concerts, and was heard by the higher

society and by young artists equally with admiration.

He was a master of the pianoforte, as well as a composer of some of the most brilliant piano music. His music has a peculiar character of its own, and is unlike either the German or Italian schools. He was a "tone poet," and his compositions are full of poetry. His Polonaises, Nocturnes and Mazurkas are known wherever good piano music is studied.

Chopin was an invalid through all the best period of his artistic life. His frail *physique*, his melancholy, refined, and spiritual tone of character, unfitted him to be a popular composer or performer in the concert-room; he shrank from large assemblies, and exerted the magic influence of his genius only in select and sympathetic private circles.

In the autumn of the year 1837 he became subject to attacks of a malady, which from that time left him scarcely more than half his vital energy. Alarming symptoms showed themselves, and compelled him to travel to the south to escape the severe winter air. Madame Sand, who was always so watchful and sympathizing for the afflictions of her friends, would not allow him to travel alone, since his situation demanded

so much care and nursing, and she resolved to accompany him. They selected the Isle of Majorca for their place of abode, because there the sea air, together with the mild climate, is very beneficial to weak lungs. Although he had so serious an attack at his departure that his friends hardly expected to see him again, yet he survived there a long and painful sickness, and his health became so far restored that it continued better for several years.

After 1840 his health again declined, and it was only for short periods that he was free from pain. One evening in October, 1849, a crisis, still more painful than any that had preceded, lasted several hours. He bore it with patience and strength of spirit. He opened his eyes and saw, standing at the foot of his bed, a tall, slender figure, clad in white, the image of an angel, beautiful as ever painter's fancy had created. It was the Countess Delphine. Surely she seemed to him a heavenly apparition; he revived an instant and asked her to sing. All believed that he was talking wild; but he repeated his request with a tone of earnestness which no one could resist. They pushed the piano in the hall close to the door of his chamber, and the Countess sang with sobbing voice; tears ran down her

cheeks, and never had her fine talent and her wonderful singing a more touching expression. Chopin listened, and seemed to forget his sufferings; she sang the "hymn to the Holy Virgin." "How beautiful! O my God, how beautiful!" said he — "once more, once more!" The Countess checked her tears, seated herself again at the piano, and sang a psalm. But within the chamber a piercing pain suddenly seized the sick man; all the bystanders were terrified, and involuntarily sank in silence on their knees: only the voice of the countess floated like a heavenly melody above the sighs of the others. The night came on; a twilight spread its shadow over the mournful scene; Chopin's sister kneeled against his bed, and wept and prayed.

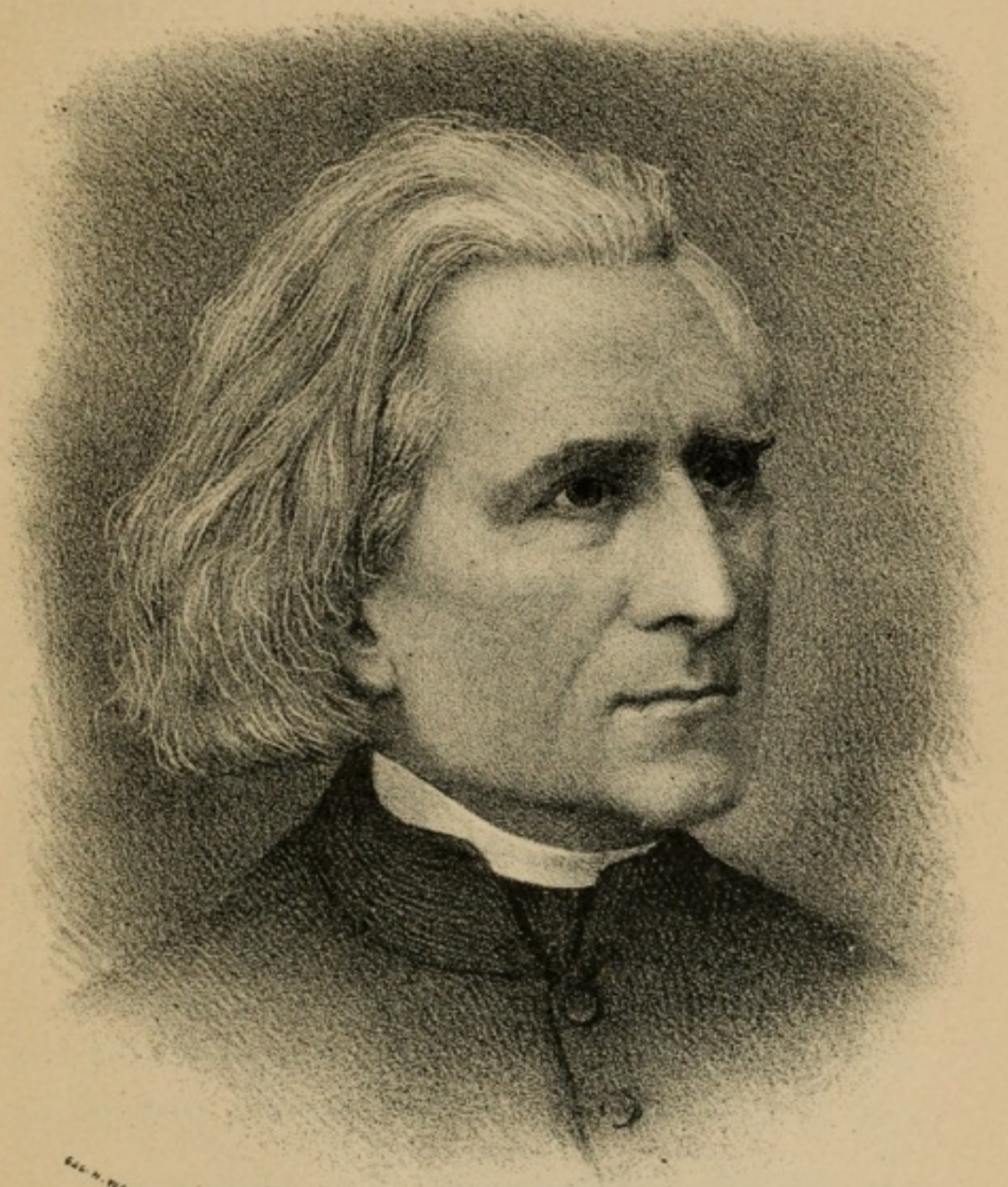
So the night passed. He revived, however, and lingered another day. On the 17th of October, 1849, he died, surrounded by loving friends.

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## LISZT.

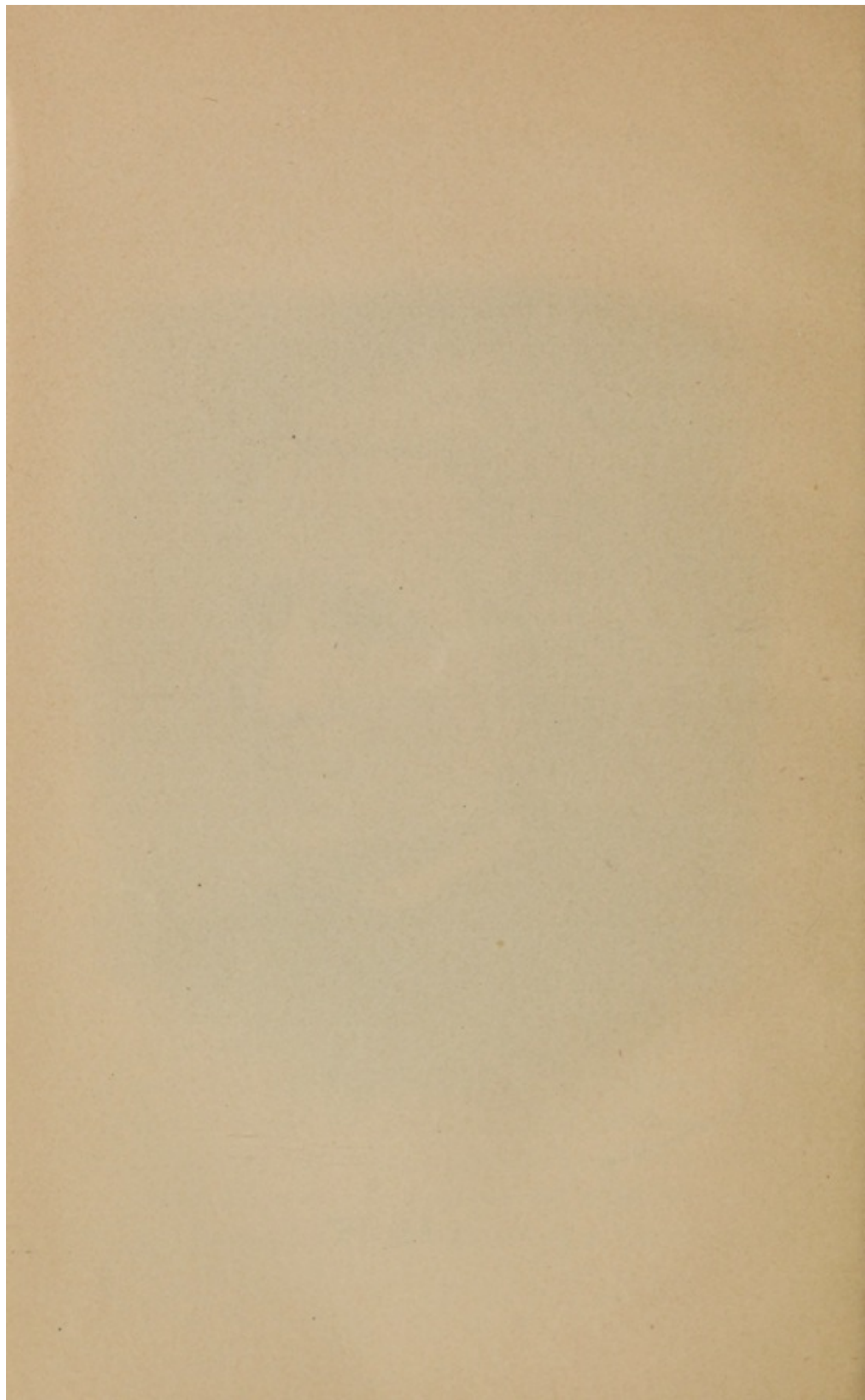
Franz Liszt was born at Raiding, a village in Hungary, on the 22nd of October, 1811. His father was steward of the estates of Prince Esterhazy, and lived in material comfort. At the age of six, the young Franz prevailed on his father to teach him the piano. He learned rapidly, and soon began to attract attention by his wonderful playing and reading music at sight. His father, therefore, determined to educate Franz as a musician, and the family took him to Vienna, where he studied with Czerny. His progress was surprising; whenever he played in public the audience became enthusiastic, and on one occasion, the great Beethoven, who was present, came upon the platform and kissed the boy.

After eighteen months' tuition from Czerny, the parents took Franz to Paris. He was but little more than a child, both in age and action; and it is said that once, when he had been playing to the Duke of Orleans and his family, the Duke was so delighted with the boy's performances, that he asked him to say what he wished as a present. Franz was not slow in making his



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LISZT.



choice, but at once begged for the toy with which the little Prince of Joinville was amusing himself.

Franz became a favorite in the Parisian *salons*; he made his first public appearance on March 8th, 1824, and had as great a success as at Vienna, Munich, Stuttgart, and Strassburg, through which he passed on his way to the French capital, and where he was greeted as a second Mozart. In the same year he visited England, giving his first concert on June 21st, 1824. In 1825 he paid a second visit to England, and in 1827 a third. Between these visits to England he made two concert tours in the French provinces. He also began to compose music for orchestra and chorus as well as for the piano.

After some years of brilliant successes Liszt retired to Weimar, where he devoted himself to his profession and to literature. He wrote several books, besides his compositions, which consist chiefly of transcriptions \* and fantasias.†

In middle life he became a Catholic priest, and was known as the Abbe Liszt, but he still adhered to his art, holding his position as the

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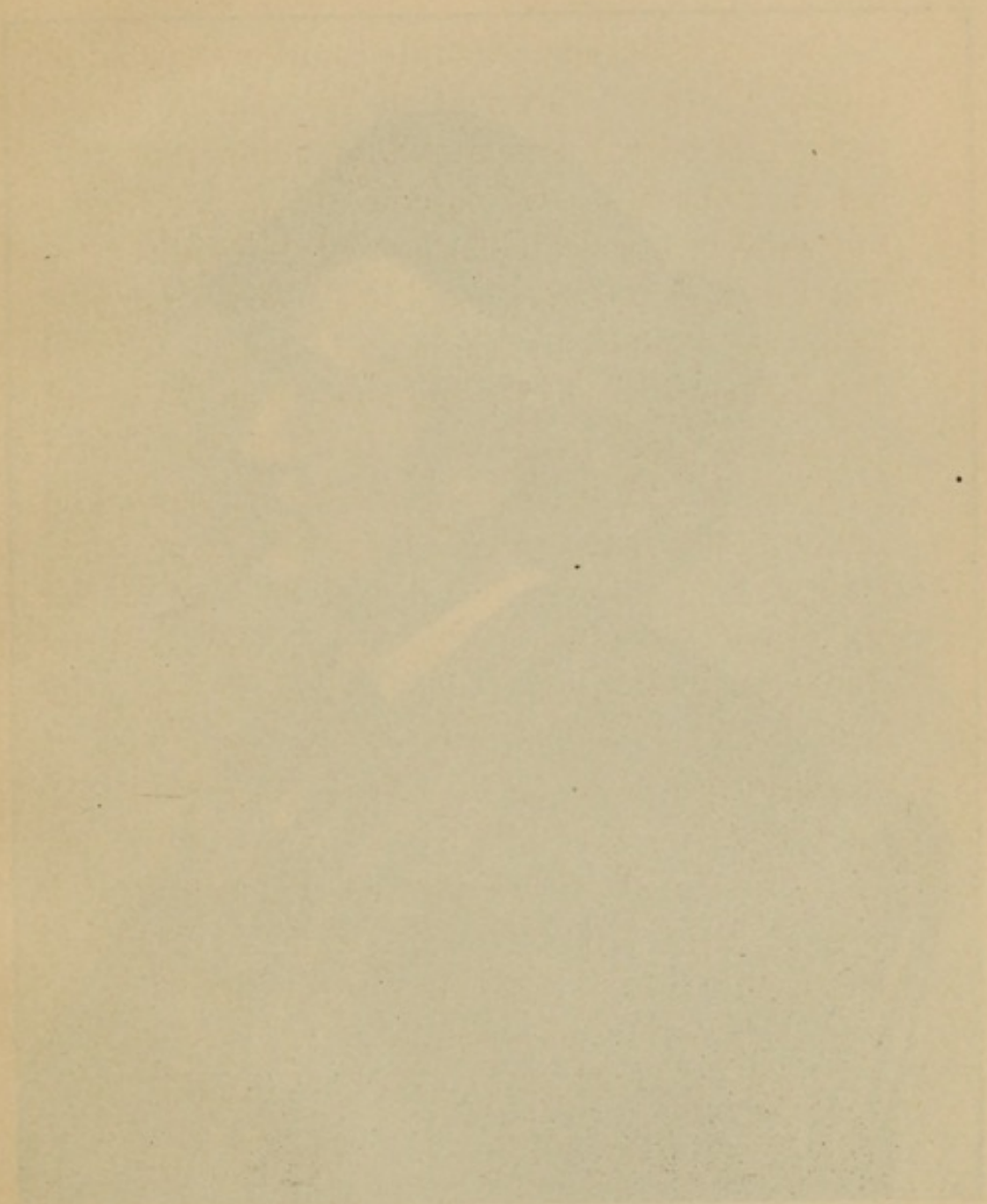
\* A *transcription* is an arrangement or modification of a melody so as to suit another instrument than the one for which it was originally written.

† A fanciful composition.

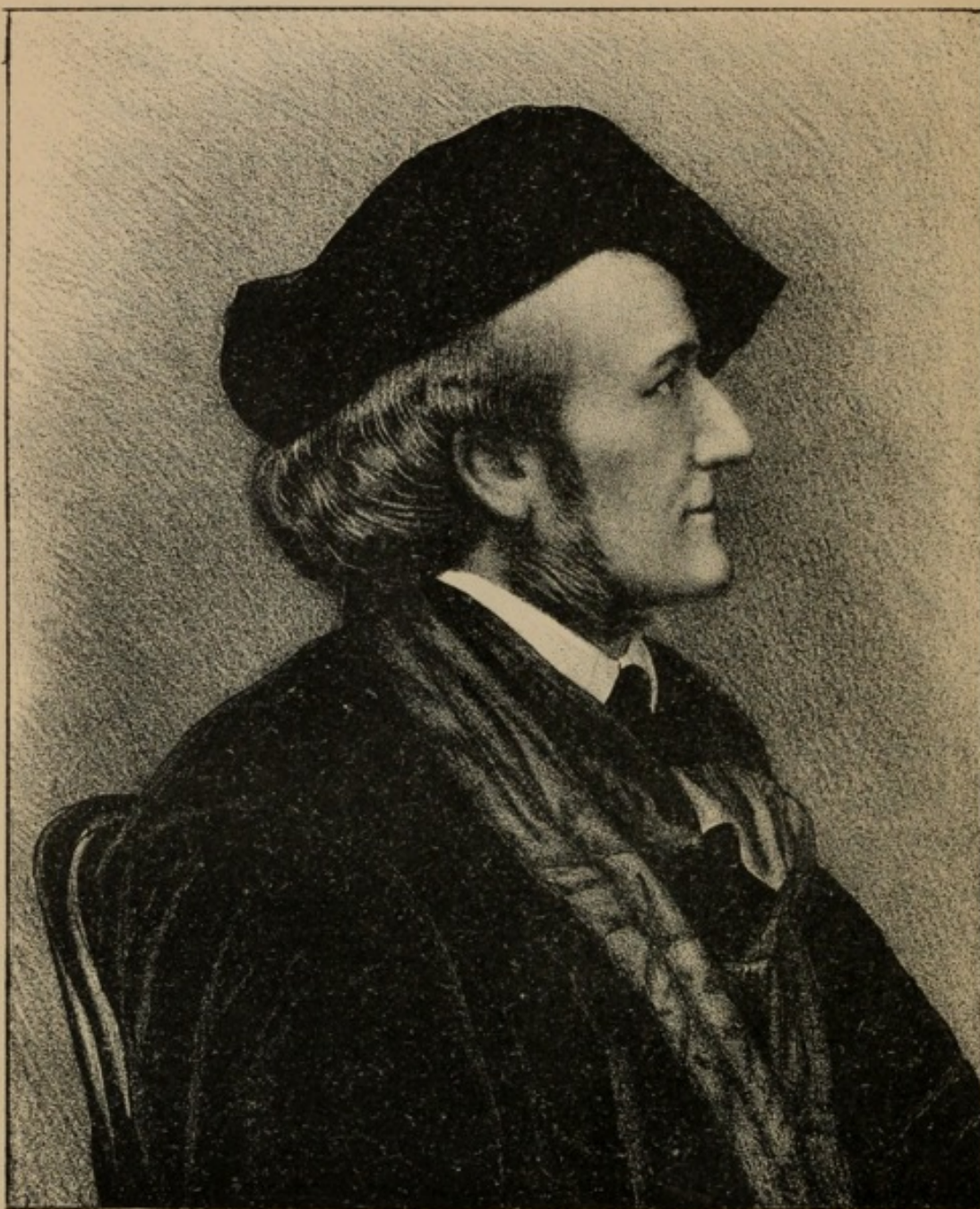
greatest pianist in the world, and the most celebrated piano-teacher.

George Eliot, the celebrated authoress, said of him: "Liszt's conversation is charming. I never met with a person whose manner of telling a story was so piquant. . . . Liszt's replies were always felicitous and characteristic." The fundamental note of Liszt's character was love. His sympathy knew no bounds. Instead of producing works for his own glory, he wrote pamphlets and essays to help others to obtain recognition. Ask his pupils—from whom he received no fees—what they think of him? Though he had earned millions, he had, in the last years of his life, just enough to live comfortably. Few monarchs have been so magnificent in their charity as he. One of his last acts and sayings deserves to be recorded. Shortly before his death a pupil of his had written to him and asked, as many others had done before him, for pecuniary assistance. This came into his mind, and he requested Madame Wagner to send a sum of money to the applicant. She replied it should be done shortly. Liszt hereupon said: "No, not shortly, send it at once; the man is in want."

On the 31st of July, 1886, Franz Liszt died, aged seventy-five.



WACNER



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WAGNER.

## WAGNER.

Richard Wagner, one of the most distinguished of the world's great musical masters, was born at Leipzig, Germany, May 22nd, 1813. His father died when Richard was but a babe; his mother afterwards married a painter and actor named Louis Geyer, who was engaged at the theatre in Dresden. He desired that young Wagner should become a painter, but died when the boy was but six years of age. Wagner then took lessons on the piano, but was restless and unsatisfied; and leaving the instrument for a time, he wrote poetry and plays. But at last he heard one of the master-symphonies of the great Beethoven, and this so roused his natural love for music that he resolved to become a musician. He devoted himself to the study of the art, at Leipzig, and at the age of nineteen he composed a symphony which was quite successful. In 1834 he went to Würzburg for his health, which in 1835 was so well restored, that he accepted the position of leader of the orchestra in the theatre at Magdeburg. The business

of leading and directing orchestras was not to his liking, however; he was ambitious, and impatiently waited for an opportunity to bring forward his compositions. It was the master mind and nature struggling for its rights; the uncontrollable genius that was to establish itself on the highest pinnacle of fame.

Wagner went to Paris, where he met with disappointments, but was never discouraged, though his dreams of glory seemed to be far from realization. At last an opera, "Rienzi," which he had written for performance in Paris, but which had been refused there, was produced on the stage of the theatre at Dresden. It was very successful, and the composer felt that his career had really begun. He received the appointment of chapel-master to the King of Saxony, and became very popular in Dresden. His opera, "The Flying Dutchman" (*Der Fliegende Holländer*), was now given, and increased his fame. Here in Dresden was also produced the great "Tannhäuser;" and he had begun the "Lohengrin" when the revolution of 1848 broke out in Germany. As Wagner took an active part in the political events, he was also one of the victims of such circumstances, and was obliged to quit Dresden. He went to Zurich,

and, discouraged at what seemed to be the cruelty of fate, he gave himself up to study.

When Louis II ascended the throne, he called Wagner to Munich, and gave him the position of chapel-master and a residence in the palace. Wagner's star now again shone brightly, and he began to realize all his fondest hopes. The King was fond of music, and aided Wagner in securing the production of his operas at the theatres.

But Wagner had bitter enemies, and the young King was obliged to give him up, as the necessities of state demanded. The great musician sought refuge in Switzerland.

Time, however, which changes the course of all events, brought peace and quietude again into the political atmosphere of Germany, and we at last find Wagner residing in Bayreuth, with his wife (a daughter of Liszt). Here he composed the wonderful "Nibelungen Ring," a series of great works, namely, "The Rhinegold," "The Walkyre," "Siegfried" and "Götterdämmerung," the whole series to be performed in four representations, each occupying a whole evening. He built an opera-house at Bayreuth, according to his own plan, in order that his operas might have proper representation; and

in August, 1876, he achieved a great triumph by the performance of his works ; as also in 1882, when "Parsifal," his last work, was performed.

In the autumn of 1882, Richard Wagner went to Venice, Italy, to seek rest and improvement in health. He was joined here by Franz Liszt and others, and was surrounded by many admirers. His fame had spread into all lands, and his music was played by the best orchestras ; in short, he had become *recognized* after years of struggle and trial.

In the afternoon of the 13th of February, 1883, in Venice, just as the family were assembled at table, Wagner suddenly rose, exclaimed, "I feel very badly," and fell back dead, from heart disease.

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## VERDI.

Giuseppe Verdi is probably the most popular composer of operas since Rossini and Bellini. He was born in Lombardy, in 1814, of poor parents, who were unable to defray the expenses of his musical education. But he received some instruction and ideas from the organist of the village church; and as he began to manifest real talent, he found friends who were kind enough to help him, and he was sent to Milan. Almost with his first opera his fame began, and he has since been very popular. His most celebrated works are "Il Trovatore," "Ernani," "Rigoletto" and "Aida."

Verdi is very rich. He owns a splendid villa near Basseto, his birthplace, and is much respected by the country people for miles around. He retires to this place for rest and recreation, and is still a hale old man at the age of seventy-two.

## GOUNOD.

Charles François Gounod \* was born in Paris, June 17th, 1818. He received his early musical education from his mother, who was a distinguished pianist. In 1836 he entered the Conservatory at Paris, where, after two years of study he won the grand prize of Rome, or *prix de Rome*, which is offered by the Conservatory for the best composition. This also enables the student to pursue his studies abroad, if he likes. Gounod spent some years in Rome, studying the music of old masters, especially that of Palestrina. He composed here some masses.

On his way back to Paris he visited Austria and Germany, and on reaching the French capital he became organist of the Chapel of the Strangers' Mission. He also began the study of theology, and it was expected that he would become a priest; but he gave up the idea, and entered with greater spirit into his art. He has a literary education rarely possessed by modern musicians.

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\* Pronounced *Goo-no*.

It is as a composer of operas that Gounod has gained the most celebrity. His opera, "Faust," is famous in all lands. His masses and other sacred compositions are much admired by all who love the best devotional music.

Gounod is a great musician and a master of the orchestra; he is still vigorous, and has quite recently written some superb works for chorus and orchestra.

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*Alphabetical List*  
OF THE  
GREAT COMPOSERS,  
ANCIENT AND MODERN.

WITH PLACE AND DATE OF BIRTH, AND DATE OF DEATH.

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NAME.	PLACE OF BIRTH.	BORN.	DIED.
Abel . . . .	Coethen, Germany . . .	1725	1787
Abell . . . .		1660	1724
Apell . . . .	Cassell, Germany . . .	1754	
Albrechtsberger	Klosterneuburg, Germany	1736	1809
Allegri . . . .	Rome, Italy . . . . .	1580	1652
Arne . . . . .	London, England . . .	1710	1778
Astorga . . . .	Palermo, Sicily . . . .	1681	1736
Attwood . . . .	England . . . . .	1767	1838
Auber . . . . .	Caen, France . . . . .	1782	1871
Bach, J. S. . . .	Eisenach, Germany . . .	1685	1750
Bach, Wm. Fried.	Germany . . . . .	1710	1784
Bach, C. Ph. Em.	Germany . . . . .	1714	1788
Balfe . . . . .	Dublin, Ireland . . . .	1808	1870
Beethoven . . .	Bonn, Germany . . . . .	1770	1827
Bellini . . . . .	Catania, Sicily . . . . .	1802	1835
Bennett, Wm. S.	England . . . . .	1816	1875
Berlioz . . . . .	St. André, France . . .	1803	1869
Boieldieu . . . .	Rouen, France . . . . .	1775	1834
Cambert . . . . .	Paris, France . . . . .	1628	1677

ALPHABETICAL LIST OF THE GREAT COMPOSERS. 133

NAME.	PLACE OF BIRTH.	BORN.	DIED.
Cherubini . . .	Florence, Italy . . . .	1760	1842
Chopin . . .	Zelazowa-Wola, Poland .	1810	1849
Cimarosa . . .	Aversa, Italy . . . .	1754	1801
Clementi . . .	Rome, Italy . . . .	1752	1832
Costa . . . .	Naples, Italy . . . .	1804	
Cramer . . . .	Mannheim, Germany . .	1771	1858
David, F. . . .	Cadenet, France . . . .	1810	1876
Donizetti . . .	Bergamo, Italy . . . .	1798	1848
Durante . . . .	Frattamaggiore, Italy .	1684	1755
Dussek . . . .	Czaslau, Bohemia . . .	1761	1812
Field . . . .	Dublin, Ireland . . . .	1782	1837
Flotow . . . .	Teutendorf, Germany .	1812	1872
Franz . . . .	Halle, Germany . . . .	1815	
Frescobaldi . .	Ferrara, Italy . . . .	1587	1654
Gabrieli . . . .	Venice, Italy . . . .	1510	1586
Gade . . . .	Copenhagen, Denmark .	1817	
Gluck . . . .	Weidenwang, Germany .	1714	1787
Gounod . . . .	Paris, France . . . .	1818	
Graun . . . .	Wahrenbrück, Germany .	1701	1759
Grétry . . . .	Liège, France . . . .	1741	1813
Händel . . . .	Halle, Germany . . . .	1685	1759
Halévy . . . .	Paris, France . . . .	1799	1862
Hasse . . . .	Bergedorf, Germany . .	1699	1783
Hauptmann . .	Dresden, Germany . . .	1794	1868
Haydn . . . .	Rohrau, Germany . . .	1732	1809
Hérold . . . .	Paris, France . . . .	1791	1833
Herz, H. . . .	Vienna, Austria . . . .	1806	
Hiller . . . .	Frankfort, Germany . .	1811	1885
Hummel . . . .	Presburg, Hungary . . .	1778	1837
Jomelli . . . .	Aversa, Italy . . . .	1714	1774
Keiser . . . .	Leipzig, Germany . . .	1673	1739
Kreutzer . . . .	Versailles, France . . .	1766	1831

## 134 ALPHABETICAL LIST OF THE GREAT COMPOSERS.

NAME.	PLACE OF BIRTH.	BORN.	DIED.
Lachner . . .	Rain, Germany . . .	1804	
Lalande . . .	Paris, France . . .	1657	1726
Lasso . . .	Mons, Belgium . . .	1520	1593
Liszt . . .	Raiding, Hungary . . .	1811	1886
Löwe . . .	Berlin, Germany . . .	1796	1870
Lortzing . . .	Löbejün, Germany. . .	1803	1851
Lulli . . .	Florence, Italy . . .	1633	1687
Marcello . . .	Venice, Italy . . .	1680	1739
Marschner . . .	Zittau, Germany . . .	1795	
Matheson . . .	Hamburg, Germany . . .	1681	1764
Méhul . . .	Givet, France . . .	1763	1817
Mendelssohn . . .	Hamburg, Germany . . .	1809	1847
Mercadante . . .	Altamura, Italy . . .	1797	1872
Meyerbeer . . .	Berlin, Germany . . .	1794	1864
Monteverde . . .	Cremona, Italy . . .	1568	1643
Moscheles . . .	Prague, Bohemia . . .	1794	1870
Mozart . . .	Salzburg, Germany . . .	1756	1792
Müller . . .	Türnau, Germany . . .	1767	1835
Offenbach . . .	Cologne, Germany. . .	1819	1884
Paganini . . .	Genoa, Italy . . .	1784	1840
Paisiello . . .	Tarento, Italy . . .	1741	1816
Palestrina . . .	Palestrina, Italy . . .	1524	1594
Pergolese . . .	Jesi, Italy . . .	1710	1736
Piccini . . .	Bari, Italy . . .	1728	1800
Purcell . . .	London, England . . .	1658	1695
Rameau . . .	Dijon, France . . .	1683	1764
Richter . . .	Berlin, Germany . . .	1728	1809
Rossini . . .	Pesaro, Italy . . .	1792	1868
Rubinstein . . .	Wechwotynetz, Russia . . .	1829	
Sacchini . . .	Pozzuoli, Italy . . .	1734	1786
Salieri . . .	Legnano, Italy . . .	1750	1825
Scarlatti . . .	Trapani, Italy . . .	1649	1725

ALPHABETICAL LIST OF THE GREAT COMPOSERS. 135

NAME.	PLACE OF BIRTH.	BORN.	DIED.
Schubert . . .	Vienna, Germany . . .	1797	1828
Schumann . . .	Zwickau . . . . .	1810	1856
Spohr . . . .	Brunswick . . . . .	1784	1859
Spontini . . .	Majolati, Italy . . . .	1774	1851
Stradella . . .	Naples, Italy . . . . .	1645	1687
Taubert . . . .	Berlin, Germany . . . .	1811	
Thalberg . . .	Geneva, Switzerland . .	1812	1871
Thomas, A. . .	Metz, France . . . . .	1811	
Traetta . . . .	Naples, Italy . . . . .	1727	1779
Verdi . . . . .	Bassetto, Italy . . . . .	1814	
Wagner . . . .	Leipzig, Germany . . . .	1813	1883
Wallace . . . .	Waterford, Ireland . . .	1815	1865
Weber, V. . . .	Eutin . . . . .	1786	1826

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